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September 1943

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FALL TERM BEGINS SEPTEMBER 7

For information address Dr. Bob Jones, Jr., Bob Jones College, Cleveland, Tennessee.

THE GOLDMAN BAND had one of the most successful summer seasons of its entire history, with record-breaking crowds in attendance, both at the concerts in Central Park, New York City, and in Prospect Park, Brooklyn. The programs presented set a new

high mark for band concerts, and spoke volumes for the public appreciation of good music. A Bach-Handel program about midsummer looked more like that of an orchestral concert—July 1, an address since the days of "Poet and Peasant" and a "Hunt in the Black Forest." A highlight of the season's music making was on July 21, when a program of original band music was presented under the sponsorship of the League of Composers. Represented on the program were Samuel Barber, Wallingford Riegler, Henry Cowell, William Schuman, Wanda Landowska, Aaron Copland, Paul Creston, Richard Franko Goldman, and Pedro Sanjuan.

THE CHICAGO MUSIC FOUNDATION has disposed of its controlling interest in the Civic Opera Building, built in 1931 by the late Samuel Insull at a cost of \$23,000,000. As a result of this transaction the Music Foundation will realize about \$266,000, a sum to be available for financing opera in Chicago for the next ten years.

THE ROBIN HOOD DELL concert season, which closed on August 6, was the most successful of its entire history. In spite of difficult traffic conditions the attendance was far above previous figures and was a remarkable demonstration of the appeal of good music with the general public. At the concert on July 31 the soloist was Zdel Skolovsky, pianist, of Los Angeles, winner of the 1943 Robin Hood Dell Young American Artists Competition. The high mark in attendance was reached on August 5, when 16,000 people were inside the Dell to hear an all-Viennese program, conducted by the noted composer-conductor, Robert Stolz. Judy Garland attracted the second largest crowd, with 15,000 being admitted and as many more being turned away. Margaret Sprague and James Melton attracted an audience of between 14,000 and 15,000. George Szell and Pierre Monteux were the outstanding symphonic conductors.



ARTHUR FINLEY NEVIN

NEVIN, composer, teacher, lecturer, and authority on Indian music, died at Sewickley, Pennsylvania, on July 10. He was a brother of Ethelbert Nevin and was born at Edgeworth, Pennsylvania, on April 27, 1871, and studied at the New England Conservatory of Music, and in Berlin. For many years he was engaged in teaching and composition in Edgeworth. In 1903-04 he lived among the Blackfoot Indians of Montana, securing material which formed the basis for his opera, "Pola" and for many lectures on Indian legends and music. His opera, "Pola," was given at the Royal Opera in Berlin. The first American opera to have this distinction. During the First World War he was active at Camp Grant in Illinois, where he drilled 41,000 soldiers



WALLINGFORD RIEGLER



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in singing. His works cover a wide range—operas, cantatas, chamber music, orchestral pieces, piano pieces, songs, and choruses.

MRS. EDWARD W. BOK, philanthropist and fine music connoisseur, daughter of the famous publisher, Cyrus H. K. Curtis, and widow of the eminent editor, Edward W. Bok, was married to the internationally renowned violin virtuoso, Efrem Zimbalist, on July 6, 1943. In 1924 Mrs. Zimbalist established and munificently endowed the Curtis Institute of Philadelphia in memory of her father. The Curtis Institute of Music has become one of the great music schools of the world and through its successful graduates already has made a splendid contribution to American musical history. Mr. Zimbalist has taught at the Curtis Institute for many years and in 1941 he became director of The Institute.

AARON COPLAND's suite from the ballet, "Rodeo," received its first Chicago concert performance, when early in July it was on the program of the Chicago Symphony Orchestra at the Ravinia Festival, under the direction of Pierre Monteux.

JULIUS FRIEGER, former conductor of the Berlin Philharmonic Orchestra and since 1940 a member of the faculty of the New York School of Music, died in New York City on July 8. In 1914 he became the first conductor and director of the Breslau Opera, and continued in this post until 1924. From 1924 to 1933 he was professor of conducting at the Berlin State Academy of Music. Among his pupils was Antonia Brico.

DR. JOHN EARLE NEWTON, director of the Department of Music at New Jersey College for Women, New Brunswick, died in that city on July 7. He was a native of Richmond Hill, Ontario, and before accepting the post at the New Jersey College for Women in 1923 he was on the faculty of the Toronto Conservatory of Music at the University of Toronto.

MUSIC IN INDUSTRY was given a practical demonstration of what can be accomplished along this line when on July 4 "Victory Sing" and Stephen Foster Festival were presented by the Choral Club and Band of the J. A. Jones Construction Company, Inc. of Brunswick, Georgia, in collaboration with The Brunswick Choral Society, directed by Christos Vriolides.

Competitions

THE CLOSING DATE of the Patriotic Song Contest, conducted jointly by the National Federation of Music Clubs and the National Broadcasting Company, has been extended to October 31. All details concerning the contest may be secured from Miss Rhea Silbert, 200 West 57th Street, New York City.

THE EURYDICE CHORUS AWARD of 1943, to stimulate chorus awards for women's voices, is announced by the chairman of the committee, Miss Susanna Derrum. The award is one hundred dollars, to be given for the best composition of three or more parts for women's voices. The contest closes October 1, and full details may be secured from the chairman, The Eurydice Chorus Award Committee, c/o The Philadelphia Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania.

THE CHICAGO SINGING TEACHERS GUILD announces the seventh annual prize song competition for the W. W. Kimball Company prize of one hundred dollars. Manuscripts should be mailed not earlier than October 1, and not later than October 15. Full details of the competition may be procured from E. Clifford Toren, 3225 Foster Avenue, Chicago, Illinois.

THE NATIONAL BOARD of Delta Omicron, National Music Sorority, announces a National Composition Contest open to women composers. The award will be a one hundred dollar War Bond. Unpublished manuscripts in solo voice, string, woodwind, brass, piano, organ, and small instrumental ensembles will be accepted. The closing date is extended to September 1; and full details may be secured from the chairman, Mrs. L. Bruce Gramms, 219 Lake Shore Drive, Chicago, Illinois.

THE FIRST ANNUAL PIEDMONT FESTIVAL of Music and Art was held in Winston-Salem, North Carolina, July 22 to 25. With the musical events of the festival under the direction of George King Raudenbush, conductor of the Harrisburg Symphony Orchestra, the program included a presentation of Flotow's "Martha" in English, by a company of more than a hundred; a concert by the Festival Symphony Orchestra; and the singing of Haydn's oratorio, "The Creation," by a chorus of two hundred voices with the festival orchestra. Included in the cast of "Martha" was John Toms, tenor, former member of the Philadelphia Opera Company.



GEORGE KING RAUDENBUSH

ALFRED WALLENSTEIN, violinist, and since 1935 musical director of Radio Station WOR, has been appointed permanent conductor and musical director of the Los Angeles Philharmonic Orchestra, the same organization of which, twenty-five years ago, he was first violinist. Since 1929 Mr. Wallenstein has been a member of the New York Philharmonic-Symphony Orchestra and is widely known as the musical director of the Firestone Radio Hour. For six years prior to 1929 he was a member of the Chicago Symphony Orchestra and for two years was head of the Violoncello Department of the Chicago Music College. It is reported that he is at present the only American-born conductor of a major symphony orchestra in the United States, since the Kansas City Orchestra, of which Karl Krueger was conductor, has been disbanded.



JULES BLEDSOE

JULES BLEDSOE, Negro opera and musical comedy baritone, who won world fame with his singing of "Of Man River" in "Show Boat," died suddenly on July 14 in Hollywood, California, while on his way to his home state, Texas. He had recently completed a tour of Army camps in the Far West of War bonds. He was born in Waco, Texas, December 29, 1888, and studied in various colleges, including Columbia University. He received his Bachelor of Music degree from the Chicago Conservatory of Music (page 608).

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This book, the last work of Mrs. Gaynor, has groups of juvenile songs devoted to health, safety, science and invention, the home and community relationship. These were suggested by the National Council of Public Safety and the National Health Organization.

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MARCH OF THE WEE FOLK



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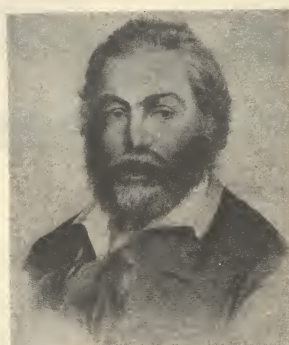
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When Walt Whitman Was a Music Critic

JUST WHY it is that music, of all the arts, is the one which the public seems to believe may be indiscriminately criticized by anyone whose musical training may be no deeper than the ability to pick out "Chopsticks" on the piano, is a question which bewilders professional musicians. Since nearly everyone needs music and enjoys it, the average citizen feels that he was born with heaven-given musical critical acumen, whereas the intelligent understanding and appreciation of music call for a very high degree of mental effort and schooling.

America has developed some music critics who have been not only capable musicians, gifted writers, and cultured observers, but in some cases distinguished composers and learned musicologists. Their labors have become a proud part of the international musical critical literature. On the other hand, we are quite unable to grasp the singular business attitude of American newspaper publishers who permit a very remarkable musical commercial opportunity to slip through their fingers by assigning important musical criticism to anyone from the office boy to the agricultural expert. If the publishers should make a careful analysis of the various streams of revenue passing into the cashier's office through channels dependent upon music, musical instrument makers, radio, records, concerts, theaters, movies, opera, educational advertising, books in general, and department store advertising, to say nothing of the collateral lines, such as clothing, cosmetics, and other commodities influenced by opera and concerts, they would realize that music is one of the leading industries. The great public may never get inside a modern opera house or a concert hall, but Mrs. Public is thrilled by hearing what Mrs. Grotto wore at the opening, and Mrs. Public knows that music is an indefinite something which signifies culture and the finer way of living. That in itself should be recognized as a commercial, journalistic interest which would warrant the newspaper in employing a critic who can do more than play a few tunes on an ocarina.

The late Henry T. Finck never forgot, during his long and laudable career as the musical pantologist of the New York Post, that even with the exclusive and intellectual following which honored that remarkable newspaper in its heyday, thousands had not had a musical training and therefore knew little of the professional nomenclature. Thus he never went beyond a definite verbal boundary, so that everyone who bought a copy of the Post and wanted to know what had happened at the opera on the night before, was able to get an understandable idea without consulting a musical dictionary. On the other hand, Mr. Finck's musical knowledge was such that his criticisms met with the high appreciation of the professional musicians, as they always were filled with understandable and authoritative musical information.



WALT WHITMAN

"Whitman was a large, shaggy dog, just unchained, scouring the beaches of the world, and baying at the moon."
Robert Louis Stevenson

mation. He "pulled no boners" and side-stepped "high-falutin'" words.

We have just been looking over the musical criticisms of half a dozen papers from various smaller cities. Some are altogether worthy, indicating that the writers had the requisite musical training. Others are pedantic and biased, showing that the critics had little consideration of the restricted musical knowledge of the reader and are concerned principally in exploiting their own musical omniscience, and still others are filled with misstatements. The worst, however, are probably those from well meaning rapists, who set out to be eloquent with a barrage of ill-applied adjectives, which cannot fail to give the musically informed person the impression that the critic is simply "talking through his hat."

The Bulletin of the Boston Public Library for February of this year contains a rare article by Hans Nathan upon "Walt Whitman and the Marine Band." The article is scholarly and finely documented. The United States Marine Band, as musicians generally are aware, is our oldest musical military organization. It reached the zenith of its musical prestige under the baton of Lieutenant-Commander John Philip Sousa (1880-1892). Whitman first heard the band in March 1865, at one of President Lincoln's levees.

Continued on Page 604



JAN SMETERLIN

IT IS NOT POSSIBLE to teach piano playing without stressing the purely mechanical equipment necessary to convey its meaning; on the other hand, it is a mistake to overemphasize mere technique. We have all had the experience of listening to a magnificently equipped pianist who leaves us cold, and then of listening to an amateur—who may even make mistakes in note sequence!—whose very touch upon the keys assures us that here is music. Each of these performances lacks something, and consequently neither is completely satisfying. Of the two, however, the latter evokes the warmer response. It is always pleasanter to hear music than technical display. It is the sheerly musical values of his playing, therefore, that the student should cultivate.

"How to accomplish this? For one thing, as soon as he is able to read notes at all, the student should read as much music as possible. He will thus extend his knowledge of music, of form, of types; and by so doing, he will broaden his avenue of approach into music itself. I am vigorously opposed to the practice of learning a few pieces as lesson assignments. What happens when a student is given a *prelude* of Bach's, an *etude* of Chopin's, even a *sonata* of Beethoven's? The chances are that he will apply himself to mastering his assignment as capably as he can, and letting the matter rest there. Then he will go on to learning his next new piece, paying no more attention to the other music of the first composer or the other music of that particular period than if it did not exist.

Expanding the Horizon

"Such a method might be compared to reading a single poem of Scott's in a schoolbook anthology and remaining ignorant of the Waverley novels. No matter how carefully the pupil studied that single poem, he could hardly be said to have a grasp of literature. Exactly the same is true of music. A single piece, unfurnished by a deeper acquaintanceship with the other works of the composer and the age in which he lived, means very little. Thus, it becomes the business of the music student to read ten times more than he actually studies. If you are assigned one *prelude* of Bach's, go through the entire volume and learn the meaning of all the other *preludes*. If

you study one *etude* of Chopin's, find out what the other twenty-six have to say. Only by extending one's general personal knowledge of music can one deepen one's powers of interpretation.

"It has been said that only a Pole can express the full meaning of Chopin's most strongly national works, the *mazurkas*. Although I am a Pole myself, I do not think that the statement is accurate. Any truly musical person can express the *mazurkas*—provided he knows what the *mazurka* is. The printed page of a single Chopin *Mazurka* will never give him this knowledge, however. First, he

he must develop his abilities. The question often arises: precisely which abilities shall be given first attention? We know that everyone who approaches music at all is equipped with varying aptitudes which show themselves in varying degrees of excellence. Some pianists are born with natural facility and are stronger on the technical side almost without effort. Some read more easily. Some have tremendous difficulties with technique or reading—or both!—but find their way almost unconsciously into musical meaning. How, then, is the pianist to chart his way of progress among these varying skills? First of all, I believe he should find out, by careful self-exploration, exactly which point of musical approach is his strongest. In second place, then, he should develop this special talent—but not quite so assiduously as he develops his points of weakness. If the hypothetical student is gifted with fleet and fluent fingers, he may assume that his hand-structure will not change, and safely devote himself to perfecting a skill which is not quite so strongly developed. In order to secure ultimate musical balance. And always, he must read!

Importance of Reading

"While the ability to read fluently is, to some extent, an inborn gift, it can be vastly improved by assiduous practice in reading. Also, it can be

How to Become a Better Pianist

A Conference with

Jan Smeterlin

Internationally Distinguished Polish Pianist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Jan Smeterlin, one of the most eminent of present-day piano virtuosi, has demonstrated to audiences all over the world his belief that piano playing is a matter of individual musical expression more than of keyboard manipulation. A native of Poland, Mr. Smeterlin is famous for his distinguished and original interpretations, for his thoughtful analysis of musical problems, for his sparkling sense of humor, and for his well-developed hobby of cooking. He is perhaps the only master of music who has published a cook book in his approach to piano playing. He stresses musicality rather than dexterity, and, in the following conference he outlines the means whereby greater musicality may be achieved.—Editor's Note.

must have seen a *mazurka* danced to know its rhythm, its accentuation, its form. And in second place he must have read through at least ten or twelve of the Chopin group to realize the differences and flexibilities to be found there. Learning one *mazurka*, as a 'lesson,' will produce, at best, a series of notes without errors; at worst . . . let us not think of it! But a wide acquaintanceship with the *mazurka* form will transform the 'lesson assignment' into a work of thoughtful and meaningful continuity—and will greatly enlarge the musical horizon, into the bargain.

"Widening musical knowledge, however, must naturally wait until the student has learned to master the language of the piano. He must learn to read, he must master some technical skill, and

lost through lack of such practice. Oddly enough, the more conscientious a student is, the harder will he find really fluent reading! It must be clearly understood that reading is very different from practicing—just as looking over a book of poems for pleasure is very different from studying and memorizing poetry. Each has its place—provided that the student understands what that place is. In reading, the chief goal is to give back a whole, unified effect. In studying, the goal is to give back the fullest, deepest meaning of what is read. Consequently, the approach is entirely different. If the pianist attempts to read as he would study, he finds himself brooding for an hour over a single measure. That is why the over-conscientious student. (Continued on Page 617)

"FORWARD MARCH WITH MUSIC"

THE ETUDE



MILTON CROSS AT THE MICROPHONE

ON CHRISTMAS DAY of 1931, there took place an event which marks a milestone in the history of American musical progress. On that day, the first broadcast of a complete opera from the Metropolitan stage was sent out to the entire country. The work was "Hänsel und Gretel," with a cast that included Quenna Mario, Editha Fleischer, Dorothea Manski, and Gustav Schuezeendorf, with Milton J. Cross as announcer. Since that day, over twelve years ago, the regular weekly broadcasts of Metropolitan Opera have become a national institution. In more senses than one. Not only are they the means of carrying opera to towns and hamlets all over the United States that would never hear it otherwise; they serve as the only gauge of opera's popularity. The visible audience that attends the opera (either at the historic "Met" on Broadway or during the annual opera tours) could never stand as the measure of the nation's appreciation of opera, since its size is conditioned by nearness to the opera house and ability to pay admission . . . neither of which has the least to do with a desire to hear music-drama. And since no one is in a better position to estimate this desire in national terms than Milton J. Cross, *The Etude* has asked him to analyze the nation's reactions to "opera for the millions."

"No one who has had anything to do with the broadcasting of opera can have any doubts as to the increase in enthusiasm that has shown itself since such broadcasts began. This is evident in a number of ways. The most practical estimate of the hold which opera has taken on the American public is the fact that the elaborate and costly business of sending opera out over the air-waves once a week continues. If there were not a tremendous demand for it, it would doubtless go the way of other programs that begin as experiments and end as failures! The fact is, however, that the opera broadcast itself is not enough to satisfy public demand. Two additional 'all-opera' broadcasts have developed, to supplement the Saturday afternoon program in providing the nation with what it wants, operatically speaking. One of these is the Auditions of the Air, which sends out operatic selections at the same time that it affords the public an inside view of the selection of new opera singers. The other is the Metropolitan Opera-U.S.A. broadcast, which introduces younger members in a program of operatic selections.

SEPTEMBER, 1943

Opera for the Millions

An Analysis of the Popularity of Opera

An Interview with

Milton J. Cross

Distinguished Announcer of the Blue Network
Announcer of the Metropolitan Opera Broadcasts,
the Metropolitan Auditions of the Air, and
Metropolitan Opera, U. S. A.

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ELEANOR STERER

Typical of the American audition contestants who have become prima donnas at the Metropolitan Opera House.

"A recent change in the nature of this latter program may be interpreted, I believe, as a concrete example of the nation's desire for opera. For some years this supplementary program was

aimed deliberately at stimulating interest in the Saturday opera broadcast. That is to say, members of the coming Saturday's cast were invited to prepare a condensed pre-view of arias from the coming broadcast of opera. This year, however, it has been felt that both the mid-week opera program and the broadcast itself can stand on their own feet, so to speak, and the pre-view stimulant to interest has been done away with. Instead, the mid-week program consists of assorted operatic selections, without relation to the Saturday afternoon broadcast—and without loss of public interest in either one. To me, this is of the greatest possible significance. It means, first, without any advance stimulation whatever; and, second, that the public taste for opera has increased to the point where an additional half-hour of opera arias meets a definite need.

A Special Event

"Of course, there are other means of gauging the public's interest in opera. By no means the least of these has to do with a special event given each year in Cleveland. Just before the Metropolitan visits that city on its tour, we give an Opera Concert in the great auditorium, at which the Auditions of the Air winners are introduced. The hall accommodates about ten thousand, and every available inch of room is jammed—chiefly, I am glad to say, by young people. Yes, the generation that is believed to be interested chiefly in 'hot swing' manifests a genuine and enthusiastic desire for opera!

"Opera fan mail is a fact. I am often asked whether people really write in their reactions to opera. The answer is—they really do! And in this connection, I am not speaking of the solicited mail, such as the letters offering questions for the between-act Quiz. A staff of trained 'analysts' is kept busy reading and sorting and filing the letters that come in, quite spontaneously, from those who love opera, after their reactions to it, and ask for information about it. Many of these letters come from groups of people—chiefly women—who have organized themselves into Opera Clubs all over the country, and who do an amazing amount of preparatory work in

"FORWARD MARCH WITH MUSIC"

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Genuine Appreciation

The Hypothetical Opera Fan

"From such varied reactions as come to us, what do we deduce as to the popularity of the various elements in opera? I should say that the most important ingredient is the cast. Many auditors, of course, show a marked preference for 'types' of opera—Italian opera, Wagner, tragedy, opera bouffe, and so on. But the greatest pleasure in those operas that are cast with great and popular singers. (I suppose that's natural—in my own student days, I remember, I used to save up, not for a special opera, but for any work in which I could rejoice in hearing Gadski, Caruso, Homer, and Scotti, all the same performance.) The Italian opera, the best of the states and in the broadcast, seems to be 'Aida,' with 'Tristan und Isolde' as a close second. Wagner is immensely popular—much more so than one might suppose after listening to statements that 'Wagner is hard to understand' and that 'Americans don't know much about opera'—but the most popular of all is the French opera!—but the most popular of the general, national public."

"Respect myself on the public's own statement

"The Auditions of the Air program has its share in radio's contribution to national opera. During the first sixteen weeks of the season of 1942-43, the twenty-four young artists who had entered the Metropolitan as auditions winners sang an

by Beatrice Wainwright

The voice is the most personal of all musical instruments, being an integral part of each individual. The type of voice is already established in the body; that is to say, whether it is a

"Perhaps the most real 'stars' of radioed opera are the expert sound engineers who make it possible for people all over the country to hear a totally balanced performance. A microphone rigged up behind the orchestra chair would not transmit the same effects heard by the auditor sitting in that same chair. The auditor, seeing the stage action, makes unconscious adjustments in his reception of tone. If the soprano leaves the stage for a bit of dramatic business in the rear of the stage, the auditor sees her move and accepts her next tone from a greater distance. The microphone simply reflects two tones of different intensity. Thus, the chief accomplishment of broadcast opera is the mechanical balancing of tones that affords the vast audience the same effect as if he were present. The analysis, it is due to this that opera can become literally entertainment for the millions."

order to achieve, as soon as possible, control of the vocal instrument, it is essential to use a mirror for guidance to "see ourselves as others see us." In the beginning, students have no idea how they are using and controlling the various parts of the vocal instrument, some of which are the lips, facial muscles, the tongue, the jaw and the throat. All these may be observed via the use of a mirror. Only the exterior of the throat is considered here, but any tension of the tongue or throat is clearly visible in its effects in the throat, and produces a tone that sounds harsh and strained.

A quarter of a century has passed, and again the world is at war. Through these years the name of Debussy has steadily gained popularity, and now he is recognized as one of the great musicians of all time. The veil which covered his private life while he lived in comparative seclusion has been lifted. It is appropriate, on this anniversary and at this particular time, to emphasize one side of his personality which is not generally known: Claude Debussy's intense patriotism.

Debussy was a genuine product of French culture. No other place in the world, however beautiful, could suit him. He adored Paris and the Ile-de-France, this chosen land which stretches around the capital some thirty miles between the Seine, the Marne, and the Oise. The rolling hills enchanter his eye, the valleys and the rolling hills enchanted his mind. He saw lovely landscapes he came to derive his best inspirations.

When as a young man he went to Switzerland, invited by Mme. von Meck, it was not long until she became aware of Claude's strong nationalism. "My 'musikus,'" she wrote to Tschakovsky, "has indeed strange musical ideas. I shall not define him in a few words, but the whole being is an expression of the Paris boulevards." The follow-

by Maurice Dumesnil

Noted French Pianist-Conductor

Author of "Claude Debussy, Master of Dreams"

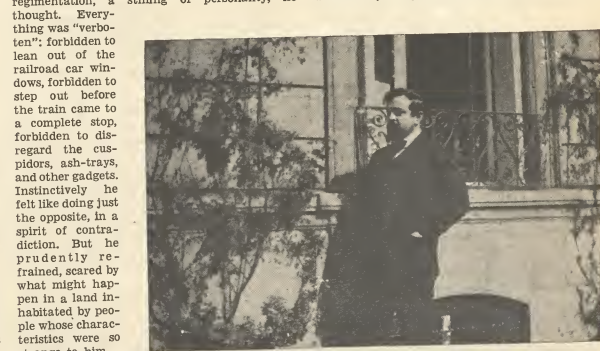
ing year he went to Russia to spend another summer with the von Meck family, and crossed Germany on his way. As the train stopped at the border, he was impressed by the law and order which reigned everywhere, from the cleanliness of the station itself to the way in which the officers uniformly kept immaculate and shining. But at once he felt antagonistic: it was regimentation, a stifling of personality, he thought. Everything was "verboten": forbidden to lean out of the railroad car windows, forbidden to step out before the train came to a complete stop, forbidden to disregard the cushions, ash-trays, and other gadgets. Instinctively he felt like doing just the opposite, in a spirit of contradiction. But he presently refrained, scared by what might happen in a land inhabited by people whose characteristics were so strange, to him.

In Russia he was not happy, despite the great luxury which surrounded him. Everything was too great, too immense. He could hardly stand that depressing vastness, that colorless sky. Too, how could a true Parisian understand the intricacies, the complications of the Slavonic soul? Nostalgic feelings overpowered him, and he was happy to come back.

Even in Rome Debussy felt frightfully homesick, despite the art treasures of the Eternal City, the opportunity of admiring incomparable master paintings, of becoming acquainted in the churches with a kind of religious music impossible to hear elsewhere. Never could he get used to the life of the Villa Medici, that foundation established by the French government, whose Prix de Rome winners can live and work there for a few years, free of material worries. He was unable to write because the Villa was run too rigidly and its regulations were too drastic: observance of the hours and compliance with discipline were too much for

his independent nature! "Life here is a mixture of cosmopolitan hotel, public high school and military barracks," he wrote to a friend. Finally he resigned, boarded a train, and arrived in Paris the next day. At once a great peace filled his heart.

Later on, Debussy went to London. Here he felt somewhat more at home, but in a surprising way: it was the music-halls, the Empire and the Alhambra which he enjoyed most. He admired their excellent clowns, the swiftness of the colorful spectacles. On the other hand, the English custom of wearing checked suits and caps was a shock to his conception of strict elegance, and he criticized a general lack of comfort, above all the inhospiably hard beds with their sheets which were always impregnated with moisture in a



CLAUDE DEBUSSY AT HOME

most aggravating and discomforting manner. A pilgrimage to Bayreuth took place at about the same time, and it was accomplished with reverence and devotion. But there was the annoyance of being in an open hall, and the assistance of a signpost to lead to a private house with a hard bed during the night, and a cup of thick and tasteless coffee in the morning. And those crowds who invaded the restaurant of the Schauspielhaus during intermissions, those incredible conglomerations of people of all ages, of all professions, of sausages of all sizes and colors! The contrast between such coarse materialism and the fervent atmosphere in the theater shocked the sense of congruity, and notwithstanding the sense of music which followed could make him forget his

From these journeys to foreign lands, Debussy always came back with a greater love for his home city. Was not Paris (Continued on Page 614)

RECENTLY I took a symphony orchestra of fifty-four soldier musicians to a big camp theater "somewhere in Britain." Every man in that khaki-clad orchestra was a trained soldier. They played some Mozart and the Haydn "Symphony in D," and then a neatly groomed violinist with the sergeant's triple stripe rose from the leader's desk and played the "Concerto in G minor," by Max Bruch. Behind him sat a private, a professional musician of high standing before the war. He came back from Dunkirk, badly shell-shocked. Music alone saved his health, the doctors say.

The camp we visited takes pride in showing the best movies in its theater: every week there is a smart stage show—with probably a first-class comedian, snappy sketches, and dancing. But the Symphony Concert drew a greater audience of men and women in uniform than any movie or variety performance of previous weeks.

Next day, the sergeant who played the Max Bruch went back to his job—training drivers for heavy anti-aircraft units. The able flutist—another sergeant—is an instructor of Signal. The brisk, plump fellow with the oboe is a quartermaster. The horn-player, a gunner, has just written a symphony of his own. That tall clarinet player is a Pioneer Corps sergeant engaged on constructing airfields for American aircraft.

At intervals of two months they have been assembled for ten days or so to play classical music for their comrades. Experts will wonder what results one can achieve with such limited time for rehearsal. The answer is that they were good enough to broadcast successfully; to play at one of Dame Myra Hess's famous concerts in London's National Gallery, to be invited to Buckingham Palace, and to impress the extremely hard-to-please music critics.

A Love for Great Music

Other full-scale symphony orchestras have been formed in Britain's Home Commands. Their future depends on the man-power question. Policy forbids the release of trained men from their normal duties. Apart from regimental bandmen and certain exceptional cases, the Army has no full-time musicians. These men are in uniform to fight.

It is in the smaller units of the Armed Forces that love for great music is revealed, although

this is something the public knows little about. Everywhere in the United Kingdom musicians in uniform are making music in their leisure hours and interpreting the spirit of the Army Council Instruction which says: "It is desirable that as far as possible the Army should provide its own entertainment."

I am frequently asked: "Do the troops want 'good' music? If they do, then what place can one find for it in an exacting life of parades, lectures, guard duties, maneuvers and the thousand-and-one distractions of camp life? What is the use of broadcasting classical music if it can be heard only on a casually adjusted receiver amid the din of a canteen or barrack-room? Is it not a mistake to overdo the educational and uplift angles—the old classroom idea that you must have something because it is good for you?" These and other problems have to be tackled by those of us concerned with the entertainment of the fighting services.

I have all the proof needed that "good" music does not have to be fed to Britain's soldiers, sailors, and airmen. They can take all the entertainment officers can give them, and still ask for more.

One commanding officer wrote to me: "Your encouragement of orchestras and choirs is of the highest national importance." Another declared: "Thank Heaven we can rely on music for mental and spiritual uplift in these days of chaos." The men and women in the Navy, Army, and Air Force are citizens in uniform, citizens

with good taste, knowledge, and a background. How do we go about the task of bringing classical music to the troops? The finest way of all is to encourage those who can play already to make good music for the enjoyment of themselves and their comrades. Instruments, of course, must be provided. Your professional musician in uniform will in most cases take his violin or his violoncello with him whenever possible. But there are other expensive instruments required, and here the Command Entertainment Officer comes into the picture. He has at his disposal public money, which may be spent on buying instruments, hiring music, providing stage equipment and so forth.

At each Command Headquarters there works a musician of some distinction whose duty it is to visit units, form choirs and orchestras, and to give lectures and photograph-recitals.

This official, a civilian, is lent to the Forces by the Department of National Service Entertainment. This Music Advisor, as he is termed, aided by the Entertainment Officer, has a clear idea of the talent available in that particular slice of Britain. These two know the requirements of hundreds of battalions, batteries, training-centers and supply camps. It is their business to know when a conductor, soloist, or orchestral player joins the forces. My own colleague has just conducted a choir one-hundred strong in "Hiawatha," and is now rehearsing "Elijah" and "The Messiah."

The phonograph is a great ally, and the solace of the soldier exiled on some desolate cliff or hill-top. From a library of records, running into thousands, classical programs are prepared and dispatched. Daily the requests come in: "Send us symphonies, chamber music, opera."

Popularity of Opera

Opera has a big following. I had the experience of organizing and presenting the first all-khaki opera in Great Britain. With a tenor who would not have disgraced Covent Garden (he was an Army cook) as Curio, and a subaltern of the Auxiliary Territorial Service as Nedda, "Pagliacci" was staged by a company of a hundred. In eight weeks huge audiences came to hear the Army's version of "Pag," and \$8,000 was raised for Army welfare.

When the show was (Continued on Page 604)

Musicians in Khaki

A Vision of Victory in Music Thrills Britain's Armies
The Amazing Story of Symphony Orchestras
Made Up of Officers and Men

by Gale Pedrick

Major, Devonshire Regiment, British Army



LILY STRICKLAND



WILLIAM BAINES



ANNE MATHILDE BILBRO

Among the Composers

Every music lover naturally has a keen interest and curiosity concerning the lives of the composers whose works he plays. The ETUDE has had in preparation for a long time a series of articles about these present day and recent writers whose compositions are widely performed. We also have asked these composers for an expression of personal opinion upon compositions in general, and these timely contributions will be printed from time to time in this newly inaugurated department.

Lily Strickland
"Makers of Music"

LILY STRICKLAND, Mus. Doc., composer, and writer, was born in Anderson, Scotland, in 1884. From her earliest years music had a prominent place in her life, and in her studies at Converse College she specialized in this field of art. Later she continued her music studies at the Institute of Musical Art in New York, and following this, she had instruction from William F. Humiston. During the First World War she served as a volunteer entertainer at Camp McArthur in Texas, where her husband, J. Courtney Anderson, was Army Educational Director.

Following the war, Miss Strickland went with her husband to Calcutta, India, where Mr. Anderson was engaged in business for an American firm. It was while a resident of this far eastern country that Miss Strickland made extensive research into the music of India, and the results of this study were reflected in a series of highly interesting articles which she wrote especially for THE ETUDE.

She also has attempted, in some of her original piano works, to interpret the eastern idiom, in musical impressions sufficiently westernized to be acceptable to her native country. This is apparent in her "Himalayan Sketches."

For the past few years Miss Strickland has been living again in the United States.

Some of her most widely used piano pieces are: "Blind Beggar," "Festival," (Continued on Page 582)

William Baines
"On Composing"

WILLIAM BAINES, composer, organist, pianist, and teacher, although resident in America for a number of years, was born in Bradford, Yorkshire, England. His musical education was secured under his father, Charles Baines, a well-known organist, and teacher in England and the United States. In addition to his extensive composing activities, Mr. Baines is teacher of harmony and composition at the National Studios of Music, Boston, Massachusetts, and director of the Lancaster Theatre Juvenile Chorus of Boston.

Mr. Baines is a prolific composer, not only of melodious piano pieces, but also of anthems, cantatas, and school choruses. Piano students everywhere have found special delight in such pieces as *The Camel Train*; *The King's Review*; *Cabin Dance*; *Tipping the Meadows*; *The Guard Mount*; and *Mr. Ming*. His compositions in the field of church music are much in demand by volunteer choirs; such melodious and effective anthems as *Ride On in Majesty*; *The Lord Reigneth*; *Love Divine*; *All Love Excelling*; *O Sing Unto the Lord*; and *How Beautiful Upon the Mountains* are regularly in the libraries of many choir organizations. His most widely used cantatas are "The Awakening"; "The Dawn"; and "The Manger Child." An operetta, "Vision of Scrooge," has a wide appeal at the Christmas season.

Mr. Baines has very (Continued on Page 582)

Anne Mathilde Bilbro
"The Technic of Writing Music"

ANNE MATHILDE BILBRO, who has contributed much toward making music study attractive to the young, was born in Tuskegee, Alabama. Her parents were Judge James Andrew Bilbro and Francis (Mason) Bilbro, and her grandparents, who also were prominent figures in the public life of Alabama, were Chancellor Wylie A. Mason and the Hon. John B. Bilbro. Miss Bilbro began her music study at the age of six and her entire musical education was procured in the United States. She has had a most successful career as a teacher, and also her normal classes, conducted in New York and other eastern and southern cities, have been well attended by young teachers seeking to improve their methods of imparting musical knowledge to their young pupils.

In addition to her musical works, she has had success with her literary writings, many verses and sketches having been published in various magazines. A number of her articles have appeared in past issues of THE ETUDE. It is quite possible that Mathilde Bilbro could have found success in writing in the larger forms, but in so doing, she would have deprived young piano students everywhere of delightful material which has made their music study a fascinating experience.

Her piano pieces number well into the hundreds and she has published also piano solo collections, piano instructors, books of studies and techniques,

and a children's musical play. Of the piano pieces, perhaps some of the most widely used are: *Among the Wiggams; Dance of the Villagers; The Fish I Caught; Leaf Burning; Robin Sings a Song; and Skinning the Cat*. Among the piano collections, "Priscilla's Week" and "A Visit to Grandpa's Farm" have been very successful; and of the study works deserving special mention are "Bilbro's Kindergarten Book" and "25 Melodies for Eye, Ear and Hand Training."

Miss Bilbro recently remarked about her work: "A technique of writing music. To be sure there is, but it is not by a cut and dried formula. Each composer develops his own writing technic, and there are seldom two who go about it in the same way."

"A musician once asked me if I would do him a favor. 'Surely,' I promised—with my fingers crossed. All he asked was this: Would I let him look on while I went to the piano, and beginning from the first creative idea compose a piece of music and then write it down by the exact procedure which I always followed? I did not dare to laugh, but it seemed funny to me because I never do anything like that."

"With me the melodic idea and rhythm come first—always away from the piano, and they choose their own time and place for coming—I hear this melody mentally, and at once jot down the idea in a musical shorthand of my own. Sometimes days pass before the sketchy outline is taken to the piano for reference. Later I may alter the rhythm and harmony, but the initial melodic line usually sticks."

"Sometimes a thing simply looks musical to me—like an etching I once saw of a little Dutch girl. My first thought was, 'That little girl looks like music'—and 'Priscilla's Week' followed."

Lily Strickland

(Continued from Page 561)

Hindu Lullaby; Little Indian Chieft; To the Burning-Ghat; The Young Hindu Widow; and The Wanderer. Among her songs, several have found favor with vocal artists: *Driftin'; Mammy's Sleepy Time Song; Mah. Lindy Lou; Spring is a Lady; Gathered Roses; Love is the Wind; When Twilight Dews; Moon Dreams; and My Lover is a Fisherman*. Besides the "Himalayan Sketches," another piano solo collection, "Blue Ridge Idylls," is extensively used.

"Any prolific composer who is honest enough occasionally to review and evaluate his own works will admit that he really respects only those compositions which sprang spontaneously into being, emerging almost full-fledged from the unconscious. Studied, deliberately planned creations often have scientific merit and excellence of form, but they seldom have that plus-quality so necessary to wide and continuous acceptance by the public."

"Being a prolific composer myself, I am forced almost to the point of embarrassment with the amount of work I have done. Some of my problem of judging my work has been helped by its continued use for the last twenty years. Other portions of my work have had a steady but limited appeal to the more highly discriminating."

"Most of my own work which has been considered successful has been written as a result

of my recognizing and utilizing my moments of inspiration. A good illustration is *My Lover is A Fisherman*. Returning by train from Darjeeling, India, in the Himalayas, I crossed the Ganges river early in the morning. Looking out of the window upon the broad face of this sacred and famous river, I saw a fleet of little fishing boats with red sails. As I happened to be reading a magazine, I took a pencil from my handbag and wrote down the words and melody of my inspiration. Later, in my hotel in Calcutta, I completed the work, which has been quite successful for some years."

"A study of great art from the beginning of time will disclose how completely independent of social, economic and political events have been those productions which have lasted to the great success to the hearts and minds of men. The great musical compositions have in them the essences of the eternal verities which neither time nor circumstance can alter."

William Baines

(Continued from Page 561)

definite ideas on composing, from the composer's point of view.

"Can a self-taught musician become a composer? He certainly can. If he has, by his own efforts, the ability to become a first-class musician, and if he possesses the God-given gift of invention and expression, there is no reason why he cannot become a composer; that is, if he is willing to develop the gift by hard work, perseverance, and patience. Nor is it necessary for him to understand the deepest fundamentals of harmony. Indeed, many of the great masters were unable to express in words the why and wherefore of this branch of musical art, but could do so only in their works. The student must have a keen perception of that which is right or wrong, and be able to set it down on paper. And so I say: one who is gifted with the divine spark may hope to become a proficient composer. If he is so gifted, then truly he is blessed."

"He must be a dreamer of dreams, ready at all times to respond when inspiration dictates. He must hear the melody in the woods, the meadows, the hills, and valleys. He must listen to the dirge of the mighty dead, and the fairy lilt of the forest lake. He must drink in the song of the brook, the bird, and the bee. He must note the changing seasons—spring with her resurrection to life, summer with her flowery spray, autumn with her harvest stores, and winter with her frosted beauty. He must wander in the sun, moon, and stars, besides the blue of heaven and shadow-cloud, and be able to express it all."

"He must be original in his work, and compose only for the joy of it and not for material gain, being satisfied with the reward of a happy and contented life, and in the knowledge that he has accomplished something. He must keep his body healthy—this conducive to a fertile mind—and must think clearly and live cleanly; in fact, he must do that which only is right."

* * * * *

"The hardest task of a singer is to find really good songs and enough of them to make a program of interest and variety, with both an appeal to the public and a high musical standard."

—Exchange.

The Fundamentals of Good Breathing

by Wilbur Alonza Shiles

GOOD SINGING depends on natural breathing. Instinctively and involuntarily trained, the singer breathes consciously controlled. That is to say, in singing the breath should be governed to a great extent by the same control method that is evident in ordinary use of the breath in speaking, rather than consciously distributed and controlled. However, in the beginning, potential singers must learn to breathe consciously—naturally, that the voice may be left to its own devices rather than be forced by means of erroneous breathing and use of the breath.

Correct, deep breathing must supersede all traces of superficial methods in singing. For this acquisition the lungs must be allowed to expand (dilate) most freely in the lower regions of the chest, with the diaphragm becoming naturally contracted to a great degree; and to succeed in this endeavor it is imperative that we first strengthen the abdominal muscles which are to play a great part in the control necessary to an adequate and steady exhalation of the breath. Once we have a good strong abdominal muscularity, the other assisting muscles of the back, ribs, and so on, will find little or no trouble in assuming their right course of performance during singing. However, this is not to say that any one set of muscles has dominant power in the control of the breathing, but it is true that we begin training for correct breathing by first strengthening the abdominal muscles instead of striving to strengthen first some sets of muscles of the back, and so on, which are merely servants to the abdominal muscles when the latter are correctly employed after being adequately strengthened by the use of some such exercises as the following, in conjunction with their natural use in singing practices:

1. Lie on your back, knees flexed, soles of the feet on the floor. Now pull up with the lower abdominal muscles—hold, but do not hold your breath! Slowly release, and repeat ten times. This accomplishes two things; namely, it strengthens the abdominal muscles and assists towards correction of what is known as "sway-back." All abdominal muscle exercises should be progressive, working from very simple movements into strongly contractile ones.
2. Lying in the same position as for Exercise One, touch alternate knees to the chest with plenty of action and enthusiasm. Repeat twenty times, that is, twenty touchings of each knee, or forty actions in all; then rest for five minutes remaining on your back, relaxed. Repeat this exercise about five times daily, not more than three times in one period, with periods of three hours apart. This method of periodic practice applies also to Exercises One and Three given hereafter.

Another position is now required to strengthen the abdominal muscles. Kneel on the floor, weight of the body on the hands and knees. Now arch supported on the hands and knees. Now arch, the back like an angry cat. In this position, these muscles are reflexly contracted. Stretching to full extension with the arms high overhead will reflexly contract the muscles, as does hanging from a stretching bar. Repeat thirty times in each period.

In conjunction with the use of the foregoing exercises, we should walk briskly for a few miles each day in the sunshine and fresh air.

IN THE DEVELOPMENT and control of natural power in pianoforte playing the word "power" may be considered from two angles: First, it suggests a full, rich, sonorous tone; second, the full flowering of all the natural, but often unrevealed, potentialities of the ambitious young pianist. In order that we may not have a confused premise, let us take as a definition of power, "Power is strength manifested in effective energy, authority."

There are even to-day some eminent teachers who insist that the study of music be a serious, complicated affair. The practice hour thus becomes a kind of penal period, to which the student is sentenced as a daily task by the teacher. The modern teacher, however, seeks to make the pupil look forward to his lessons with eagerness and the deepest interest.

Deferring Technical Exercises

Certainly teaching music is a far more interesting subject for both the pupil and the teacher to-day than it was years ago. It is also easier for both. This is largely because the task of overcoming serious technical difficulties is now deferred to a later age, and at the beginning the child's interest is concentrated only upon music making. The teaching material, therefore, is stimulating and attractive at all times and the practice period no longer a dull, tedious process. The Teutonic martlets of the last century who boasted that they kept their pupils for six months on scales alone, before permitting them to read a single note, are now happily forgotten. This does not mean that the ample study of profitable technical exercises, including scales, arpeggios, and octaves should be omitted, but the skilled teacher gives these when the pupil is at an age to appreciate the fact that he can advance himself enormously by their use.

If exercises are given at all at the beginning, they should be of such a nature that the pupil cannot become bored or discouraged. Correct study and practice of technical exercises require an unlimited amount of skill, patience, and understanding, and this is hardly to be expected of the child. The child must be gradually trained to realize the value of a dependable technic in order to express his growing musical ideas to a beauty of tone and good taste.

Older students, of course, take it for granted that a certain amount of daily technical work is necessary, and know that it will hasten their musical progress. In piano playing the attempt to understand and master the mechanical phase alone reveals fascinating and unlimited possibilities. Indeed, the field is so vast that our most distinguished virtuosos still glimpse vistas that we have not yet sensed or dreamt of. Those some teachers say that certain pieces or studies should be looked upon as merely exercises for the pupil frequently will revert to a musical performance of the piece, applying the work he has done. He must never forget, though, that music comes first.

Most normal children from four years of age are eager to play the piano, and are capable of learning to read notes, of playing and learning to recognize chords, of clapping, and of counting rhythmic patterns, and of playing interesting

Natural Power in Piano Playing



ANN CHENÉE

by Ann Chenée

Miss Chenée is an American-born pianist, a pupil of Alberto Jonda, Isidor Ashken, and Harrison Johnson. Her public appearances have brought her enthusiastic encomiums from the press.—Editor's Note

melodies from the first lesson. They are made to hear groups of notes, rather than one at a time; or, in other words, they become phrase-conscious through singing the words supplied to their little pieces, or by singing back original responses to a phrase given by the teacher. All these activities take up most of the lesson period and are vastly important in laying the foundation of their musical background, not to mention sustaining their interest. There isn't much time left for scale work or exercises, nor are they very necessary at this period, unless there are unusual defects or bad habits to overcome.

Children Relax Naturally

Most children relax naturally, and the teacher can correct any defects in hand position by appealing to the imagination from time to time. For instance, when one pupil I said, "Your hand must be round like a little bird's nest, and your thumb is the bird tying quickly into the nest," with the result that in scale playing, she arched her hand more and made her thumb disappear quickly. This is only one of countless pictures which can be conjured up to lead the young pupil unconsciously into the beginnings of tech-

nical development, and to make it as painless as possible. Vanity also is an important factor—the hands always should be beautiful on the piano. The teacher can exert a strong influence by imitating the pupil's faults, then giving a demonstration of the correct way. The child quickly will see and accept the better way. All children want to play like the teacher.

The same method can be used in training the child to play legato with a full, even tone. In teaching a little girl to connect the tones and to feel weight transference, I told her to pretend she had glue on her fingers. She said she didn't like glue—wouldn't honey do just as well? From the start, tone must grow out of a feeling of heaviness in the fingers. The power must pour from the upper arm, and later from the body, through the relaxed forearm and wrists into the finger tips. This eventually will be brought about through the practice of a few simple exercises. Until perfect coordination of the arm and hand is established, and until it becomes second nature for the pupil fully to release this weight, it is not wise to concentrate very much on individual finger action nor on perfect control. This usually will cause the weight to be cut off from the fingers and will create the wrong kind of tension. Hand development, however, should not be entirely neglected. A certain amount must be done. With most children scale playing may be started around the tenth lesson, and from the very first, they should be given a few short, simple finger exercises. Of course chord playing, solid and broken, shapes the hand from the beginning.

For the first year, however, have the child think and hear tone—tone, and more tone. If he can play a melody with a beautiful quality of sound in one hand and a soft accompaniment in the other, his capacity is able to play in most keys and to show some understanding of rhythm and shading, this should be counted a good year's work. First-year material does not require much speed, and so the common evil, rushing, is avoided. The work done to produce a full, free tone and to play solid already has strengthened his hands to an amazing degree.

Harder to Teach the Talented Child

Of course it always should be remembered that every child is different, and for many this outline of work for the first year would be purely a suggestion. It presupposes that the pupil either has obvious or undiscovered musical inclinations from the beginning. The unusually gifted ones often can go beyond this point, but it is surprising how much can be done with the so-called "unmusical" child, if the interest created in the first few lessons can be sustained through the first year. This gives the teacher a chance to analyze and correct some of his difficulties, all the while trying to build up some feeling and appreciation for music. In many cases these pupils change entirely, are seriously devoted to their work, and finally turn out to be much more "musical" than one had supposed.

To some respects it is harder, although certainly more interesting, to teach the talented child than the untalented. The responsibility of

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the teacher is much greater, for here he is building something which may mean success or failure. If the pupil wants to become a professional pianist, I need not stress the value of thorough, early work and the time it saves. Therefore, a good teacher is much more important for the musical child than for the average one. We know quite well that all of our pupils cannot be in this class. Talented pupils often are careless, indolent, and want to learn to play too quickly. Here, too, the teacher encounters peculiarities of temperament which, if not skillfully dealt with, will create complex and other difficult psychological problems to be coped with later on in life.

When the student understands and experiences the sensation of drawing tone from the instrument in varying degrees of power, up to a certain point, he should begin in earnest to build up his hands and to be more conscious of individual finger action and firmness; that is, to understand the real meaning of controlled relaxation. Up to this time, some exaggerated movements have been employed in freeing the arms and hands in order to realize sensations already mentioned. Now, to gain more fluency and speed, the body of the hand must be kept quiet except for some adjustments, and a much lighter finger action must be used. The finger tips already have gained strength and firmness because the weight concentrated in them. All the while, the free development of deep, resonant tone with growing power must go on, and, although it would seem that antagonistic forces are at play, these two factors in the technical progress must go hand in hand—one never should outdo the other, but each should aid the growth toward an all-around, well-balanced technique.

Lightness and Weight Feeling

Although it may seem paradoxical, light playing will be lacking in brilliance and carrying power until the weight feeling has been established as equally as possible in each finger. Therefore, at first it is often good to practice velocity pieces with more depth of tone than would be used in the playing of them; and, in turn, the music requiring full tone and power is practiced softly with an easy, natural feeling of weight. *Pianissimo* will be shallow and ineffective until weight and firmness in the finger tips can be retained at all times, even though most of the power is held back.

Next, we stress a point which we consider important and with which we have had a good deal of experience. The weight should now be concentrated and controlled, so that the pupil can use it with ease and freedom at all times, and thus build up endurance and reserve to play a complete recital program. It must be literally lifted off the ground; it must be invested with buoyancy and vitality so that it can be used to express every type of emotion—light or somber, and reflect all the lights and shadows conceivable in the imagination of the performer.

The value of correct posture and breathing can hardly be overestimated as a contributing factor to this end. It is a common thing to see pianists, even those constantly appearing in public places, over the keyboard, their faces almost hidden from view. Their mannerisms and gestures are quite distracting and disturb the concentration of the audience upon the music itself.

To tell a pupil to sit up straight is well enough, but if he has a weak back or a curved spine he must have exercises to correct these defects. He must understand what correct posture means—

that the diaphragm should be drawn in and the back should be firm. The shoulders are never back but are relaxed, with arms hanging pulled back but are relaxed, with arms hanging loosely. The manner of breathing is of great importance to the pianist, just as it is to the singer. If the student will learn to breathe deeply, using the diaphragm and holding it taut while locking the breath, in scientific terms, a negative pressure is created which helps him relax the shoulders and arms and releases the weight onto the keys. Then the breath is let out slowly, as he plays. This will banish raising and tensing of the shoulders, and also give much better control in *pianissimo* playing. Here one has a feeling that the upper part of the body and the arms are poised upon the breath, and that only the finger tips are on the breath, and the pupil is allowed to slump and the heavy. If the pupil is allowed to slump and the body collapses, then the weight becomes heavy and inert on the keys and light playing is almost impossible. Of course it takes time to teach him to do this, and if he is made too conscious of it, he will become tense and complain of a tired back. Naturally, muscles which have not been used may feel strained at times, but as soon as they have become strengthened through breathing and the permanent establishment of good posture, the student will be able to play with more ease and freedom than before. The exaggerated concentration of the power, all exaggerated movements will be gradually eliminated and a large part of the action will be localized in the finger tips alone. More and more, lateral instead of vertical—motions will be employed, and this will promote speed and accuracy.

To-day our concert halls are literally overflowing with technical virtuosity of the keyboard. Nevertheless, there is a general lack of appreciation of beautiful, resonant tone—the kind that is produced, not by pressure nor undue force, but through the release and concentration of natural weight.

Roses and Thorns in the Path of Private Teaching

by James V. Taylor

A GROUP of music teachers, whose incomes fluctuate with the number of private lessons given, were talking together. One teacher remarked, "There are plenty of thorns as well as roses in the path of the private teacher." Then they began to count the thorns.

The first thorn was the fact that, unlike the public school teacher who finds a class waiting for his service, the private teacher's first problem is the building of his class. Perhaps the musician whose background is studied with lessons from famous teachers is at an advantage. When he says, "I've studied with so-and-so," even the high school students recognize the name mentioned. He may have a precious scrapbook brimful of newspaper clippings commenting upon his appearances. As a teacher he sets aside his rôle as performer and takes on the new rôle of instructor.

Surely, after the generous announcements in the local papers, there should be a waiting list of students at his studio door. He feels the sting of this thorn, however, when he learns that private classes are not secured by the wave of a magic wand. The teacher must be a tactful promoter, and the promotional methods he uses must not offend the type of prospective students he is endeavoring to reach. Methods that attract one

class of students seem only to repel another.

Another thorn is "canceled lessons." The teacher's day is usually divided into so many thirty-minute lessons. The sum of the fees from these lessons represents the anticipated income of the teacher. If Johnnie or Dorothy is crowded for time and does not practice enough to show some acquired skill, a dozen excuses are available for cancelling the lesson. The canceled lesson upsets the teacher's day and income.

How can this thorn be removed? There is the conspicuous sign in the teacher's studio: "All lessons will be charged for unless notification is given twenty-four hours before the lesson period. Missed lessons must be made up at the teacher's convenience." This notice helps, but it is surprising how many patrons resist the plan. No one feels very happy when called to pay for something not received. Some teachers find a partial solution in charging by the month or by the quarter, instead of by the lesson. In a recent meeting one teacher expressed himself confidently: "I have very few canceled lessons. When a student comes to me I take time to explain to him the importance of uninterrupted acquisition of skills. Then I attempt to make each lesson so that he looks forward with eagerness to the next one."

The average American city is becoming the hunting ground for high-pressure and quick promoters. Trained crews of solicitors, the destructive and migratory locusts, invade the tranquility of the community and upset its standard schedules. It is strange how susceptible to predatory quacks some intelligent citizens prove to be. Only a short time ago a sensational piano teacher swooped down upon a cultural city of the Middle West. He promised to teach the piano in thirty days. The local papers gave him most generous publicity. Civic clubs and church groups received him with enthusiasm. Then, as always, the bubble burst, and a bad record was left with the would-be piano students. To remove the sting from this thorn, private teachers are rapidly learning the advantages of some sort of local association for mutual fellowship, protection, and promotion.

One of the roses in the path of the private teacher is the enjoyment of a time schedule free from restraint and disciplinary interference. Another, that he has greater freedom in the scale of his work hours. Again, that he is not sold to some institution from 9 A. M. to 5 P. M. When a teacher wishes to attend a virtuoso's performance, or when a concert is scheduled in his city, all he has to do is to make some telephone calls and rearrange his lessons.

Do the roses outnumber the thorns? Mohammed observed that moving a mountain was a task beyond his capacity. But, being human, he felt the power of self-direction, and he could certainly move himself to a place where the mountain could not cast its shadow on him. Likewise, if the private teacher finds that removing the thorns is a task beyond his capacity, he can cultivate the rosier side of his profession, turning every weakness to some advantage; then the thorns will lose their sting.

There are many advantages to private teaching. In this field the teacher stands on his own merits. His future depends upon his ability to satisfy his students and to achieve good results. To meet gratifyingly, he can cultivate the rosier side of his profession, turning every weakness to some advantage; then the thorns will lose their sting.

THE ETUDE

PPOLITOV-IVANOV: Procession of the Sander from Caucasian Sketches; Rubinstein's Melody in F; and Moussorgsky's Gopak; played by the Columbia Broadcasting Symphony, direction of Howard Barlow. Columbia disc 71464-D.

In the past year Barlow has not been represented in the Columbia lists quite as auspiciously as previously. This is a pity for he has fared better in recording in the present disc than he did in his symphony sets, and when we consider the extensive repertoire which Barlow has developed through the years in his radio work, it would seem that Columbia was definitely passing up some very fine opportunities. It is our belief that the American conductor should be invited by the record companies to record American works.

Comparing this disc with recordings put out by a music appreciation group a couple of years ago, we have little doubt that the present performances are one and the same as those offered anonymously to the public before. Rumor has it that Barlow made the recordings for the musical appreciation set-up, and that most, if not all, were accomplished without the benefit of rehearsal. If this is true, it speaks well for Mr. Barlow, for his performances are quite as good as many other excellent recordings of this music.

Cowell: Tales of our Countryide: played by Henry Cowell (piano) with the All-American Orchestra, conducted by Leopold Stokowski. Columbia set X-235.

Henry Cowell, the Californian born in 1897, is by and large an experienced and expert. Deciding that composing was his destiny, he proceeded to pursue musical composition in his own way. Although he did not deliberately break the laws of harmony, he is said not to have learned them. His early fame, John Tasker Howard tells us, came from his use of "tone-clusters": groups of notes struck on the keyboard with the elbow or the flat of the hand. He used these effects in the present work.

Although Cowell employs his unusual harmonic effects here with "tone-clusters," the work is not dramatic but instead surprisingly straightforward, considering some of the music that the composer has previously written. The original sketches for this work were in the form of piano solos. Later the composer expanded and developed them into what might be termed a tone poem for piano and orchestra. There are four sections: *Deep Tides, Exultation, The Harp of Life, and Country Reed*. There is a Celtic character to several of the sketches, suggestive of an old-world flavor; the composer, however, professes that the work is American in mood and feeling.

The value of this music is controversial. To us it was far more fascinating heard on the platform, where the antics of the pianist could be observed,

than it is on records. Had Cowell seen fit to develop his material more extensively, the work might have gained greater life as a concerto. But the brevity of the material and the character of the moods have little to offer in repetition.

The recording is good, and the piano is used under the patronage of the National Association of American Composers and Conductors.

Grieg: *Ballade in C minor, Opus 24*; Steil Andersen (piano). Best Record Set BA-6.

Best issues this set in celebration of the centennial of Grieg's birth, which took place on June 15. It is unfortunate for admirers of Grieg's music that the war did not permit the record companies to honor the composer with the issuance of more of his music on records. However, the fact that this set has appeared will give some cause for rejoicing, since there is no other recording of it now available in domestic catalogues. The *Ballade* is one of Grieg's finest compositions for piano. Its intimate character is representative of the composer's style of writing; the work based upon a Norwegian melody is in the form of a theme with fifteen variations and a short coda returning to the theme. The theme is melancholic in character, but the work sounds a deeper note than is found in most of Grieg's piano music.

Despite its Norwegian characteristics the *Ballade* owes its simple grandeur, which gives it a more universal quality than such nationalism as found in most of Grieg's piano music.

The value of this music is controversial. To us it was far more fascinating heard on the platform, where the antics of the pianist could be observed,

"FORWARD MARCH WITH MUSIC"

Fall Novelties in the World of Records

by Peter Hugh Reed

works usually possess. The mood does not vary too much, and the variations are not seen too smoothly, but the work aims for symphonic structure. A noted pianist once said that it requires care in presentation and, on the part of the auditor, a certain responsiveness and imagination. If one likes the piano music of Grieg, there is no question that this work will appeal. Miss Andersen performs the *Ballade* with a nice feeling for lyricism, although she does not make as much of the climax as she might have. But perhaps she gets more out of the climax in the concert hall. The recording is tonally good, but the level of the recording is too low for the good of surface noise.

Puccini: *La Bohème—O soave fanciulla*; and Verdi: *Rigoletto—E il sol dell'anima*; Jussi Björling (tenor) and Hjørdis Schjelder (soprano). Victor disc 11-8440.

The youthful fervor of Björling's voice makes his recording of *Rudolf's Narrative* (Victor disc 12039) one of the most enjoyable renditions of this famous love song on records. Here the same youthful ardor is apparent, but the tenor's voice has a disturbing vibrato in it which was not present in the earlier recording. He is tonally steadier in the duet between the *Duke and Gilda* from *Rigoletto*. Björling's partner, Miss Schjelder, has youthful freshness, but the voice is by no means of exceptional quality. Nor does she succeed in recreating the characters of *Mimi* and *Fantasio*. Björling's contribution is no more than the soprano's contribution is no more than the two vocalists in an equally effective manner.

Schumann: *Fräulein und Leben, Opus 42*; sung by Lotte Lehmann (soprano) with Bruno Walter at the piano. Columbia set 839.

This is the second recording which Lotte Lehmann has made of Schumann's famous song cycle "A Woman's Love and Life." The first, accomplished with salon type of instrumental background, was made in Germany at least fifteen years ago. Unfortunately, for the singer, the instrumental background of the earlier set marred the appreciation of Schumann's music. Here, although the piano background is better suited to the intimacy of the mood and the composer's intentions, the tone of the instrument is singularly dry and lacking in overtones. This is again unfortunate, for Mme. Lehmann brings much to her voicing of these songs. No one has ever brought the woman's tone to these songs that this singer does, nor the subtlety of line and the intensity of poetic feeling. In some cases, the singer's maturity defeats her intentions; (Continued on Page 608)

RECORDS

DR. EUGENE ORMANDY

by Alfred Lindsay Morgan

to give time locally to a broadcast such as the NBC Symphony, will find it advantageous to arrange their schedules to include the broadcast of such a distinguished sponsor.

The fact that radio in this country is dominated by the spirit of competition in the commercial world need hardly disturb us. Anyone familiar with radio in European countries during peacetime knows that American radio has been far ahead. And the fact that it has had so much to offer has been due to the fact that it has been an outlet for advertising. To be sure, there was a time in radio when advertisers favored jazz, when good music was not sponsored at all but largely broadcast by local stations to fill in time not sold. But the picture has changed.

There are many who frown upon this new involvement of industry and art, but there are others who view it as a healthy sign in the development of American radio and one that conforms to our democratic principles. Following hard on the heels of the United States Rubber Company's sponsorship of the Philharmonic-Symphony Orchestra concerts throughout the year, General Motors' sponsorship of the NBC Symphony is another important development in American radio. As the company confirms, as an official of radio has said, "the belief that radio has so long urged the public which listens to great music that industry now finds it advantageous to address itself directly to that group."

The series of NBC Symphony concerts, under General Motors, continues the 5:00 to 6:00 P.M. (E.W.T.) Sunday hour schedule. Ben Grauer continues as year-round announcer, and the set-up of the orchestra remains the same except for a few changes. The most important of these are the addition of Vladimir Heifetz, former solo violinist with the Philadelphia Orchestra, who now shares the first desk with Frank Miller; and Benjamin Kohen, the new bassoon player. In the new series Samuel Chotzinoff will resume his commentating role.

Alfred P. Sloan, Jr., chairman of the General Motors Corporation has already expressed his elation over the alliance of the NBC Symphony and General Motors. "The American people have a growing appreciation of fine music," he states, "and there is more reason now than ever before to make it available to them in their homes. In the emergency of war, with its pressing demands upon everyone, it is important that we retain insofar as possible these cultural and educational activities which have so enriched Americans in all walks of life.

"The assignments given General Motors for the

production of war materials for the Armed Forces of the United Nations have interrupted its normal contacts with its many friends and peace-time customers. General Motors is sponsoring the Symphony as a means of assuring its customers, whom it cannot now serve directly, that it is serving them in a larger way through its wartime production—to speed the victory which will bring a resumption of our normal associations.”

The Philadelphia Orchestra recently signed a three-year contract to give a series of weekly Saturday afternoon concerts on the Columbia network. The series of this coming season will begin on October 2 and extend through April 30. The programs will be heard from 1:00 to 2:00 P. M. EWG. Eugene Ormandy, musical director and conductor of the orchestra, will direct most of the concerts in the series. Other guest-conductors will also appear with the orchestra from time to time, as will eminent soloists.

time for the "Biggs" organist, who has been presenting a series of concerts on the Columbia network for some months (Sundays—9:15 to 9:45 A. M., EWT) has extended his recitals lately to include other noted artists in performances of old and new music. Thus, during the past summer, upon different occasions, Biggs presented the Arthur Medler Sinfonietta, the Stradivarius Quartet, and Louis Speyer, first clarinet of the Boston Symphony Orchestra. Biggs' programs are well devised, and the organist himself is a most interesting and capable musician. His recital he presents in part from the Germanic Museum of Harvard University, now the headquarters of the United States Army Chaplain School.

Egon Petri, the distinguished Dutch pianist, who has been heard every Sunday morning from 11:05 to 11:30 A. M., EWT (Columbia network) for some time past, continues to contribute one of the most delightful piano recitals by way of radio. Petri's programs are selected from the classics as well as the modernists, and his expressive playing and fine phrasing offer much to the student of the piano. Technically, Petri has few peers among modern pianists.

American history is filled with parallels to the present day, declares Carl Van Doren. It is these parallels that this widely known historian is constantly emphasizing as host of "The American Scriptures," the intermission feature of the Sunday afternoon broadcasts of the Philharmonic-Symphony Orchestra concerts. Van Doren says he likes to select episodes that illustrate the human condition.

Dimitri Mitropoulos is scheduled to conduct the concert of the New York Philharmonic-Symphony Orchestra on September 5, and Claudio Arrau, the Chilean pianist, is announced to appear as soloist in the Liszt "Piano Concerto No. 2 in A major." Howard (Continued on Page 606)

RADIO

"FORWARD MARCH WITH MUSIC"

The forward-looking American interested in public schools will find one of the best-balanced and sanest presentations of the serious significance of music in American public education in "Music in American Schools," by Dr. James L. Mursell of Teachers College, Columbia University. For those who contemplate entering this important field the book is obviously a "must." The work is illustrated with many appropriate photographs. It is a scholarly outline of essentials in school music and fills real need.

"Music in American Schools"
By James L. Mursell
Pages: 312
Price: \$2.60
Publishers: Silver Burdett Company

When the composer puts down his ideas in little blots on music paper, he becomes immediately at the mercy of millions of performers who may desire to perform that music. If the notes come into the hands of an intelligent interpreter, the composer is fortunate, but with the ordinary bungler, the music may sound like a hodgepodge such as never entered the mind of the composer in his wildest nightmare.

Thus Frederick Dorian, in his "History of Music in Performance," traces the technic of interpretation, which is just as important as the music itself.

The book, in its fifteen chapters, covers The Birth of Modern Interpretation, the Baroque, Rococo and Enlightenment, Classicism, Phrasing and Dynamics, Tempo and Metronome, Victory of Form, Classical Romanticism, Power and Virtuosity, Corrections, Opera, Between Two Epochs, The Objective Present, Historical Correctness, The Objective Revolt, New Gateways of Interpretation, and The American Scene.

The book is so significant and so masterly in its presentation that it becomes a must for all serious musicians who desire to learn more about



Gustav Doré's famous caricature of Berlioz directing a massed choir

SEPTEMBER, 1943

by B. Meredith Cadman



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

THE MYSTERY OF PIANO TOUCH

Why do some pianists elicit a better tone from the instrument than others? Why do some pianists apparently have at their disposal a veritable assortment of different methods of caressing the keys and have a taste for applying these various touches artistically in the performance of master works? Your reviewer once met an old Russian pianist in Prague who claimed that he had mastered over one hundred different kinds of touches. When he played it was clear that he had not mastered the compositions themselves and his gallery of various touches in his playing ridiculous. Later he asked for small financial assistance and we were obliged to admit that he was the master of one kind of touch.

Teachers approach the matter of touch in many different ways. The best known is the parrot method by which the student is asked to imitate by the sense of hearing the teacher's tone or the tone which he hears through phonograph records. Another approach (the physical method) seems like a page from Gray's "Anatomy" and is accompanied by a glossary of names of muscles and nerves, all of which is more or less confusing to the struggling student.

Perhaps more scientific is the approach which begins with an investigation of the piano mechanism itself. An excellent new book by Betha Reeder, a well-known piano teacher of New York City, describes the mechanism of the piano in relation to touch. It presents the whole subject of touch and tone from an understanding, scientific standpoint as seen through a fine, experienced, well-oriented mind. The chapter titles indicate the plan of the book, such as "The Characteristics of the Piano Touch," "The Piano Touch-Action," "The Types of Touch," "The Sustaining of Tone," "The Energetic Process," "The Pedals," "The Evolution of the Piano Touch." The work is one which any ambitious teacher or advanced student may read with profit.

"The Singing Touch"
By Betah Reeder
Pages: 64
Price: \$1.25
Publisher: Galaxy Music Corporation

BOOKS

"FORWARD MARCH WITH MUSIC"

Various Matters

1. Is the best way of explaining the difference between major and minor scales to tell the pupil where the interval change occurs?
2. Is there any such scale as a perfect major or perfect minor?
3. At what time should the pupils begin to study harmony, or do you think pieces, scales, and instruction books enough?
4. I have a pupil who plays easily and well all the pieces I give her, but seems to me to be learning new pieces without any going over them with her. She wants to use "if she does them right." What would you do with a pupil like that?
5. A former teacher of one of my pupils wrote down above the major scales, "c, d, e, f, g, a, b, c, f-sharp up the scale. Also, over the flats he wrote, "to be played in fourths." Does that mean f, b-flat, e-flat, fourths? I have an idea that it is something like a Callopie, Am. L.H.S., Kentucky.
6. Please recommend a book on "Modulation" that I can take up on the organ, myself.
7. What book of instruction would you recommend for harmony study?
8. I have taught a piece called "Koledovoe." I have an idea that it is something like a Callopie, Am. L.H.S., Kentucky.

1. Yes.
2. No such terms are used. There is only a single major scale, but there are several varieties of minor: the "natural" minor, the "harmonic" minor, and the "melodic" minor.
3. A few minutes time should be taken at every lesson, right from the first, to instruct the student in the elements of harmony and theory.
4. I'd feed her whole books of new pieces as fast as she could swallow them. Every little while I'd slip in a very difficult one which she would find hard to digest but which would build up her musical and technical stature. By all means let her study all the pieces she wants by herself. If she is willing to work at them thoroughly with you afterward.
5. Yes, but it would have been better to say "to be played in a cycle of fifths (or fourths)."
6. "Manual of Modulation," by Preston Ware Orem.
7. For basic elementary study, "Harmony, Book for Beginners," also by Orem.
8. Why not look them up in your dictionary?

Low Wrist

At one of our recent recitals I became very fascinated by his hand position and more especially by his unusually low wrist position. In my next practice period I applied these observations and was amazed at the splendid results. The low wrist position greatly improved my playing of Mozart and cast an entirely different light on the Chopin Etudes that I have studied.

I would like to inquire whether there is a piano method that I might investigate which embraces this type of wrist position which is a position which should be natural to the hand. It has been such a "cleaver-upper" for me that I am writing passages that I believe it may be the method I should follow.—R.S., New York.

Bravo for R.S. His letter is a model of good sense and intelligence, just because it tells often plays with an exaggerated low wrist and because this position has benefited R.S. He doesn't jump at rash conclusions and say, "Ergo, this is the best way for everyone to play the piano is with a low wrist."

For some pianists a low wrist is natural; for many, except for brief "special" effects, it would be unwise. A temporary change from a level or high wrist to a low is sometimes beneficial to students.

The Teacher's Round Table

Conducted Monthly

by
Guy MaierMus. Doc.
Noted Pianist
and Music Educator

Correspondents with this Department are requested to list Letters to One Hundred and Fifty Words

Many of them improve astonishingly in finger independence and control under its restrictions. For other pupils it is dangerous, since the constriction at the wrist creates new, tense angles, and often disrupts forearm and full arm freedom. I am sure that R.S. will find many of the older schools such as the Leschetizky "method" advocating low wrist. In my youth I studied with an eminent Leschetizky-like who played with extremely low wrist and taught me to do so, with (I'm sorry to say) not altogether happy results. Leschetizky himself recommended low wrist for most students, I believe. (Will someone in authority please correct me if I am wrong in this?) Certainly several of his well-known assistants have made a fearful issue of the low-wrist position in their teaching and writing. As for the great master, Leschetizky himself, we all gladly admit that he produced first-class pianistic results. Whether he taught high or low wrist didn't seem to matter one bit!

As with all technical approaches, you must experiment endlessly to find out, first, what is best for you; and next, what is best for each of your students. Most of us know to our sorrow that the old saw about "one man's meat" being the other's poison is only too true in all technical fields, and especially in the matter of hand position! So, R.S., if you always keep your mind wide open to the possibility of playing in a new way, I think you will finally reach the conclusion that low wrist is best for certain controls, level for others, and high for still others.

Hand Coordination

I have a very intelligent young pupil ten years of age, daughter of musical parents, who has the greatest difficulty in coordinating the two hands. She reads both clefs well, keeps excellent time with both hands together, and yet after she has apparently learned each hand of study or piece perfectly, meets her Waterloo in trying to put them together. Con-

tinued practice with each hand separately is of no avail; her tower of perfection crumbles and it is almost as if she were seeing the thing for the first time. What now she is perhaps passing through a most difficult period in her development, and if, by hook or crook, you can keep her interest in the piano for another year or so, in the end, you will be able to attain your very laudable objectives, to have her achieve a good musical foundation. That's what we want to do for them, isn't it? But what different!

In all my teaching experience I have had only two or three students with your girl's difficulty. Either they had been deliberately taught excessive, exaggerated, yanking down, or carelessly permitted to play with lazy, devalued down-touch. In each case I prescribed a diet of pure up-tones and up-chords, slowly and softly at first, then rapidly and incisively, never single handed but always hands together. In the time at all times, always hands together. As the other students. But watch out! You must be sure to teach up-touch correctly and convincingly. For an accurate description of up-touch see the back files of your Round Table pages, look up the Technology in the September (1942) Etude, or secure the Teachers' Manual of "Playing the Piano" by Maier and Corroll.

A Rebellious Pupil

A girl, nearly forty years of age, has been studying the piano for nearly four years. She has been taking lessons irregularly, every two weeks. With her intelligence I felt it advisable to have her study in Mathews' "Standard Graded Course." She is now working in Book III. As a pianical work—brilliant and soft chords, short, slow-fast finger exercises, blocked scales and arpeggios and octaves. Two never yet seen a student of the age of your boy and girl who did not work like a beaver to master sensible, challenging technique—provided it was interesting and vitally presented. I maintain that the enthusiasm and interest in technique is not a flash in the pan, but can be kept "hot" for years.

Offer your boy and girl some dashing or brilliant pieces which will make a show but will not discourage them. Look over Beethoven's *Moonlight* or the *Lunatic* or Helen Boykin's "Concerto," Jean Wilhelms' "Concerto in A minor," Chopin's *Concerti*, Whitefield's *The Story of the Alligator* (Boogie-Woogie), Nevins' *Two-part Inventions on American Tunes*, Mainville's *Rosalita*, or any of the charming arrangements of Kreisler.

Your statement that they like you well has been lucky enough to wait

eighteen years to meet up with a single rebel like your girl. Most of us have had to train nothing (it seems) but this difficult species all our lives! I'd wager that many Round Tablers are able to prescribe courses or cures for your girl much better than I, but any of us knows that there is nothing you can do except to take her off Cherny and the rest of the pedants and go all out for "modern" music. And by "modern" I mean light, colorful material; arrangements of Kreisler, Strauss, Victor Herbert, Fritzi, Germain, even boogie-woogie and "swing." Just remember that if these are well taught they can be very valuable both technically and musically to a student like your ornery girl. And don't forget that just now she is perhaps passing through a most difficult period in her development, and if, by hook or crook, you can keep her interest in the piano for another year or so, in the end, you will be able to attain your very laudable objectives, to have her achieve a good musical foundation. That's what we want to do for them, isn't it? But what different!

Back to Fundamentals

Will you kindly give a freshman high school girl, the other a junior high girl. They look previously from teachers, who taught all for show and no foundation. Now they come to me; no sense of time, no sense for fingering. They want to play much harder material than they are technically capable of doing.

The girl is doing fourth and fifth-grade material and the boy is doing high-grade material and we get a few fundamentals and yet not discourage them? They both dislike scales or anything except things that just ring with melody.

I know what I'd do. Get them interested in thoughtful, stimulating technique—brilliant and soft chords, short, slow-fast finger exercises, blocked scales and arpeggios and octaves. Two never yet seen a student of the age of your boy and girl who did not work like a beaver to master sensible, challenging technique—provided it was interesting and vitally presented. I maintain that the enthusiasm and interest in technique is not a flash in the pan, but can be kept "hot" for years.

Your statement that they like you well has been lucky enough to wait

Grieg—Nationalist and Cosmopolitan

Personal Recollections of Edvard Grieg

Written Expressly for THE ETUDE by

Percy Aldridge Grainger

IN CELEBRATION OF THE CENTENAL OF THE GREAT NORWEGIAN MASTER

Part Four

This is the final section of a most interesting article by Mr. Grainger, who was, in a sense, an artistic foster son of the great Norwegian composer.—Editor's Note.

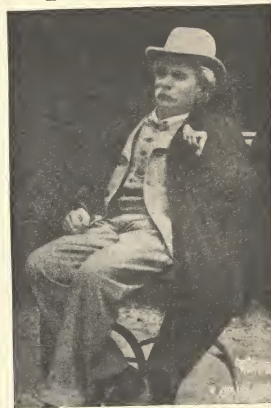
PERHAPS THE READER will opine that this condition of being so frequently performed, that came to Grieg, may have led him to feel that he had succeeded in his life's main

work—to give Norway a world-voice in music. But quite the contrary! Grieg was one of the most disappointed and frustrated of men. In a tragic tone of voice he said to me: "Do not make the mistake that I made. Do not neglect the great for the small!" This shortcoming, arose mainly out of his poor health, resulting from severe damage to one lung during pneumonia suffered when he was a boy of about sixteen, studying in Leipzig. "If I work longer than four hours at a stretch I suffer for it for days," he said, giving that as the main reason why he abandoned the large-form works of his early manhood.

For compositions of smaller dimensions in later life. "One cannot write symphonies and operas if one is limited to four hours of work daily," he remarked sadly.

But the smaller dimensions of his later works were not the only cause of his sharp consciousness of defeat. He felt bitterly insulted at the consistent non-performance of those of his creations that he set greatest store by and considered to be the truest expression of Norwegianness. These were:

1. "Den Bergtekte" ("Taken in the Hills," or "Lost in the Hills"), for baritone, two horns, and strings; the setting of an archaic folk-poem describing a man led astray in the hills by "giants' daughters"



EDVARD GRIEG

Taken at Troldhaugen in 1907, the year of his passing.

(symbolizing the hostile elements of nature), and unable to find his way back to the haunts of men.

"Fishes in the fair blue waters
And herrings seaward win;
Many a one greets kith and kin,
Yet knows not they are kin.

Fishes in the fair blue waters
And squirrels up on high—
Everyone has a mate so dear;
Never a one have I!"

This doom-fraught ballad may, if we wish, be viewed as a lament for the tragic fate of Nordic men who—all over the world—are drowned in the seas as sailors, killed in the wars as soldiers, turned mad by loneliness as "boundary riders" on Australian sheep stations (ranches), or otherwise destroyed or wasted through their unaccountable preference for dangerous and loveless pursuits. Whether this appetite for self-torture in the Nordic be meaningless, or replete with meaning, it certainly is within the province of art to record a mood inspired by contemplation of the forlorn fate of this most persecuted of all races—surely the most "despised and rejected of men." This is what Grieg has done in this immense trifle.

2. "Album for Male Voices, Op. 39" (settings of Norwegian folksongs) for baritone solo and men's chorus. Here the extreme tenderness of Grieg's muse finds in the honey-sweet sonority of voices a smoother and more rounded expression than could have been attained with instruments. This is one of the rarest of Grieg's harmonic gems.

3. "Symphonic Dances" for orchestra (they are also arranged beautifully for piano duet by the composer). These four (Continued on Page 616)

The Three T's

Technique—Tradition—Typing the Artist

An Interview with

Erich Leinsdorf

Former Conductor of the Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

The brilliant young conductor, Erich Leinsdorf (born February 4, 1912, in Vienna), in his relatively short life has had a wide variety of experiences before becoming one of the leading conductors of the Metropolitan Opera Association. A protégé of both Bruno Walter and Arturo Toscanini, he immediately attracted the attention of critics. His appointment to succeed Rodinski as conductor of the Cleveland Symphony has offered great interest—Esmar's Note.



ERICH LEINSDOFF

THE TECHNIQUE of conducting is often stressed at the expense of what conducting really means. A clear, interpretative conception in the mind of the conductor is the basic requirement. The power to communicate ideas to the orchestra is one of the mysterious qualities of human personality which some conductors possess and others do not. It is a secret which escapes our attempt to define and analyze—shall we call it personal magnetism? The conventional symbols of conducting are few. The conventional diagram of the beats is well known and easily learned, but it is the technique of rehearsing and preparing a work that is important, a knowledge of the work made possible as a result of a general musical education.

What should be considered a general musical education as a requisite for conducting? It is the capacity to play at least two instruments, one of which should be a string instrument and the other one the piano; a knowledge of all the instruments in the orchestra and their technical problems; a study of at least four years encompassing harmony, counterpoint, and composition; and the ability to sing no matter with what kind of a voice. To conduct opera, a thorough understanding of singing is absolutely indispensable. A conductor trained only in instrumental music will have no conception of the task of the singer. A profound knowledge of chamber music is important, as the string quartet is a stepping stone to the symphony. I would recommend also a study of the legitimate prose theater to the student who wishes to become an operatic conductor.

Musicianship First

Schools for conductors and courses in conducting are of little value if the students are not thoroughly trained musicians, or if there is no orchestra available to conduct. To practice conducting before a mirror or with one or two pianos is worthless. Each symphony orchestra demands

a different type of gesture, the gesture being a matter of the relation between the orchestra and the conductor. For this reason the gesture can not be practiced, and to emphasize it is a mistake. To stand before a mirror and practice softening a passage with the left hand may look well, but it may happen in the actual rehearsal and performance that there will be nothing to soften. It has been proven that conductors whose actual beat is not clear still obtain wonderful results from orchestras, because their conceptions are clear; and in spite of their arms and hands, the communication of their ideas is clear, and thus they achieve clear performances.

Tradition

The blind following of tradition is one of the basic misunderstandings in the musical life of today. Strangely enough the American is very conscious of the lack of tradition when it comes to the field of music, forgetting completely that it was the abandonment of European traditions in the field of all important ideas of human life which made this country great. Why then should the American musician be so eager to acquire

questionable and vague musical traditions? The personalities who have contributed to the progress and development of music in Europe have not bothered to follow traditional lines.

We know that Wagner treated the Beethoven scores in a most personal and untraditional way; but Wagner understood the spirit of Beethoven and felt that Beethoven himself would have scored the *Scherzo* of the "Ninth Symphony" in the same way as Wagner revised it, had the horn in Beethoven's time possessed valves. The development of orchestral instruments has led our sense of sound and formed our taste in a new direction.

On the other hand, we have lost the ability to produce certain musical ideas with the same effects that the composer desired. The roles of *Violetta* in "La Traviata," and *Gilda* in "Rigoletto" were originally not sung by a coloratura soprano, because this type of voice did not exist. The dramatic soprano took the coloratura roles and she was expected, as a matter of course, to have the ability to sing the light coloratura passages. Take a look at the original opera scores of Verdi and other composers. They do

not contain the embellishments and notes above the high C that are sung to-day by the modern type of high coloratura soprano. These cadenzas have been added to fit the range and capabilities of our present-day coloraturas. Each singer arranging special florid passages to suit his own personal wishes. This is being done in performance all the time and is an accepted fact.

Tradition is reborn with each generation and sometimes, one may say, with each great personality. To regard it as something permanent is completely erroneous. All aesthetic values change. Our sense of timing is different from that of past generations. Our sense of beauty is different from other generations.

We can present the great music of the past, but we must try to grasp their lasting spirit with the means which we know.

Such considerations have been guiding me in my work, which has taken place to a great extent, though not exclusively, at the Metropolitan Opera in New York. I have always felt that it would be useless if I tried to perform Wagner in the style of Bayreuth, and even if it were performed in this style, one would have to add the question, "In the style of which Bayreuth?" It is little realized that the Festival Management in Bayreuth engaged outstanding personalities without giving them directions for interpreting Wagner's works. When Richard Strauss conducted "Bacchus" several years ago at the Festival many things had to be revised, and the whole performance was thirty minutes shorter than when conducted by Karl Muck. Such differences, though not common, have always been acceptable to Bayreuth; and many a conductor who, I am certain, would not survive on the act at the Metropolitan Opera in New York has received its highest blessing. Therefore, the futility of chasing a "Bayreuth tradition" is obvious to one who has known Bayreuth, just as it is futile to chase any European tradition.

Having lived in this country for the past five years, I have found that (Continued on Page 615)

THE VERY PURPOSE of a song is to communicate a message. This message conveys how the poet and the composer feel about a definite human experience. The singer's responsibility is to arouse these feelings in others.

How do professional singers arouse their listeners to think and feel? In the first place, while singing a song they keep their minds completely occupied with its message and allow no outside thoughts to enter. Then they utilize all the technical skill they have developed to make this message clear and beautiful. This is much more important than may be supposed. If a singer does not concentrate on the message, his voice will not carry feeling into the mind of the listener. Unless words are clear and understandable, the specific images which vivify the experience are not awakened. If the tonal quality is not enjoyable, the singer fails to win the sympathetic understanding which deepens and broadens the listener's emotional reaction.

Too frequently vocal students who sincerely hope to sing in public waste their time and block their progress by singing a song over and over without giving a thought to its message. Mere repetition accomplishes nothing. When a singer's mind is engrossed with the mere act of singing, the song loses significance, its message becomes a blank. People will not pay just to hear singing. They want to think and to feel.

Discovering the Message

To discover the message of a song, slowly read the words over and over and ask yourself questions like these: What human experience does the song relate? Who is supposed to be singing? How does this character feel about this experience? What changes in feeling are there? Where are the changes? What does each line mean in relation to the experience? How does the music amplify the feeling content within each poetic line?

The next step is to think about this experience until it becomes associated in your mind with a definite experience of your own. Then dream about your own experience. Let it grow in your imagination until it becomes an experience so unusual, so ideal and outstanding, that you can call it an experience—like watching a storm, or feeling the March wind blow through your hair, or seeing a common little grey bug turn into an incredible, winged butterfly. When all your personal feelings connected with this experience come alive in your mind, you are ready to sing the song. Its message must be an expression of your personal feelings in order to carry the authority, conviction, and sincerity which arouses similar feelings in others.

Not that it is necessary actually to experience all the circumstances set forth in song literature in order to sing with conviction and depth of feeling. Even if you were willing to do so, it would not be possible. Many songs relate purely imaginary experiences that grew out of some commonplace happening; the poet heard or read about, but they carry a message. Consider *Death and the Maiden*, by Claudius (poet) and Schubert (composer), for instance. At the start, a dying girl is begging Death to pass her by because she is so young. Then Death reassuringly tells her he is her friend, and she can sleep in his

Communicating The Song's Real Message

by Crystal Waters

fond arms forever. Obviously, this is not an actual experience. The girl would not be alive to repeat the conversation, and Death is not a talking personality. This is but an imaginary experience which serves to communicate the message that Death need not be feared; and a singer's imaginative experience will convey that message to others. Again, *Moon-Marketing* by Le Gallienne and Weaver is a whimsy about a trip to the moon.

Imaginative experience can be so poignant and realistic that it will enable you to sing any song with genuine depth of feeling. Suppose you are singing *Give a Man a Horse He Can Ride*, by Galloway. Although you may never have been on a horse, imaginative experience will enable you to communicate the deep satisfaction derived from horseback riding. Or suppose it is *My Lover Is a Fisherman*, by Strickland. Although you may never have been in love with a fisherman, or anyone else for that matter, imaginative experience will enable you to convey the thrill of being in love.

The Singing of Syllables

John Charles Thomas is an outstanding example of a vocal artist whose rendition of a song makes its message both plain and beautiful. How does he do it? In the first place he thinks and feels the import of the human experience expressed by the song. Technically, he maintains open throat and mouth spaces for resonance and to let his voice out. As a result, his voice sounds rich, vibrant, and mellow and carries out his sincere thoughts and feelings. Also, he handles his jaws, tongue, and lips with acrobatic agility to pronounce every syllable distinctly in the enlarged mouth cavity. His tongue is so nimble that he can shake it like a rug, make it crawl like a snake, stand on end, or make it loop the loop.

What about your own rendition of a song? Once you decide on your message, do you make it sound both plain and beautiful? Or are you one who either sacrifices beauty of tonal quality for distinct pronunciation, or sacrifices distinct pronunciation for beauty of tonal quality? When you try to pronounce your words clearly, do your tones become pinched and thin? When you try to maintain an open throat and mouth for resonance, do you fall down on pronunciation? Well, you can make it the purpose of your practice to develop the two hand in hand.

Of course, the first essential is to maintain an

open throat and mouth, in so far as you can, for resonance, and to let the voice out, even if at first the words are far from distinct. Gradually, the words will sound more and more distinct as you purposefully reeducate the tongue and lips to pronounce every syllable clearly in the enlarged mouth cavity.

To educate the muscles of articulation, all my students find that a knowledge of phonetics is indispensable. Phonetics is the science underlying speech sounds. It gives a symbol for each speech sound as well as the tongue, or tongue and lip position which results in the maximum of resonance with the minimum of effort for each vowel; also the tongue, jaw, and lip movements which result in the maximum of characteristic sound for each consonant with as little interruption to the flow of the voice as possible. It is well worth while to study phonetics and to apply its principles to the singing of syllables.

Before starting the daily practice, it is very important to spend fifteen or twenty minutes limbering up the muscles of articulation. Here are some exercises for the jaws, tongue, and lips which will induce the flexibility that allows the free action of the enunciating muscles in the enlarged mouth cavity.

To Exercise the Jaw

1. Notice that the tongue is relaxed to the lower front teeth when the mouth is closed. Stand before a mirror and slowly drop the jaw without pulling back the tongue. Repeatedly swing the jaw farther and farther down with a backward movement toward the spine without disturbing the relaxed tongue.

To Exercise the Lips

1. Notice that the tongue is relaxed to the lower front teeth when the mouth is closed. Stand before a mirror and slowly drop the jaw without pulling back the tongue. Repeatedly swing the jaw farther and farther down with a backward movement toward the spine without disturbing the relaxed tongue.

2. Expand for a deep breath and prolong a whispered "Ah—" without disturbing the tongue which is relaxed to the lower front teeth. When this becomes perfectly natural and easy to do, sing the phrases of your song with a swinging jaw: "ya-ya-ya-ya-ya-ya-ya" without disturbing the relaxed tongue.

3. Eliminate jaw stiffness by waggling the lower jaw around into laxness. Sit at a table, place the elbows on the table, your fists under your chin. Now repeatedly swing the jaw down against the resistance of your fists.

To Exercise the Lips

1. Drop the jaw and extend the lips forward in open circular form, then let them relax and return to normal. Repeat ten times.

2. Alternately extend the lips in a closed circular form and then stretch them back smile-wise, and do this without stiffening the jaw or disturbing the relaxed tongue. Repeat ten times.

3. Start with the lips closed lightly and puff them apart with the breath, as for the sound of "p" as in "part." Repeat more and more rapidly, until the breath keeps the lips fluttering continuously, like those of a horse when sneezing.

4. Repeat the first part of Exercise 3, adding the five common vowels, as pa (ah), pe, pi, po, pu (a), then repeat again with a voiced sound, as ba, be, bi, bu, bu.

To Exercise the Tongue

1. Drop the jaw and, without pulling back the lips, curve the tip of (Continued on Page 604)

Does Your Musical Memory Function?

by Marguerite Ullman

"The true art of memory is the art of attention"
Samuel Johnson

WHEN YOU GO to a piano recital and listen to a great artist at the keyboard, do you ever wonder how it is possible for him to remember faultlessly all the music to which you are listening? The writer asked many pianists to



First, I read through the composition once. Then I begin to memorize, page by page.

explain just how they memorize. A large number said that they had no method. They merely play the composition repeatedly until they no longer need to look at the score. Others have very definite ways of memorizing. All are in agreement with the memorable axiom of sage Dr. Johnson: During the process of memorizing, the mind must be acutely, incandescently alert. One noted pianist said that one has to be as attentive as an animal after its prey. Here are a few observations of successful pianists:

1. My memory is a memory of motions. When I learn a new composition, the very first thing I do is to finger it carefully. This fingering never is changed. Then I practice on a silent keyboard or on a table until the composition is memorized thoroughly. While I practice silently, I imagine the sounds. The first time I play with sound is after I have memorized the work thoroughly. I find this kind of memory to be the most reliable. It is least subject to distraction. If I become confused in my thinking my fingers go right on playing.

2. I am very busy and spend very little time at my instrument. When I do practice, I try never to make any mistakes. I work at very small sections of the music and never leave a section until it is mastered. Most of my practice is mental or visual. That is, I see the notes. I go through my compositions all day, even when I am talking to you.

3. First, I read through the composition

once. Then I begin to memorize page by page. When I go to bed at night I cannot fall asleep until I have thought through the material I learned during the day and hear it note for note, mentally. If I cannot think it through, I get up, go to the piano, and find out what is wrong.

Various Procedures

Some people can close their eyes and have visual images that are as clear as the printed page. A young Canadian violinist of my acquaintance insists that she reads from memory as easily as from the score. All of us know people who have developed auditory images and who are able to play from memory, although they never have seen the notes for the music they are playing, and may have heard

the composition only once.

Reproducing memorized music through such

different forms of retention is possible because there are three unvarying patterns for every symbol which is the musical score and is recorded optically; then the pattern of sounds which is recorded auditorily; and lastly the pattern of motions made by the fingers on the keyboard, which is recorded kinesthetically. Each pattern alone can represent the music, and when one is presented to a musician, that one is often enough for retention. It must be emphasized, however, that most musicians are unable to separate these three patterns, and when one is presented physically, the musician automatically translates that pattern into imagined patterns in the other sense fields.

This power to imagine sounds one never has heard, by looking at symbols for sounds, or to imagine notes or a pattern of motions when one has heard only a melody, is one of the most useful of a practicing musician. For want of a better name we shall, in this article, call this power the musical imagery. Imagery in this sense is not creative. It merely translates. For many musicians it is an ability that is poorly developed and largely unconscious. For others it is a consciously used mechanism.

The degree of (Continued on Page 611)



My memory is a memory of motions. I practice on a silent organ or on a table until the piece is thoroughly memorized.

"FORWARD MARCH WITH MUSIC"



When you think you have memorized it, put the notes aside and write what you saw on the music paper.

THE ETUDE

Two Approaches to Organ Tone

by Ernest White

Ernest White was born in London, Ontario, and studied at the Toronto Conservatory under Healey Willan and Ernest MacMillan. Later he studied organ with Lynnwood Farnam. He was formerly organist at the Brooklyn Museum and at St. James' Church, Philadelphia. His present activities are as organist and musical director of the Church of Saint Mary the Virgin, New York; member of the faculty, Fiat X School of Liturgical Music, Manhattanville College of the Sacred Heart, New York. He is active also as a concert organist.—Editor's Note.

FOR SEVERAL REASONS the study of tone is a complicated matter. The first difficulty is that we have no words in our language with which to express or delineate shades of tone color. We may say that the tone is loud or soft, bright or dull, but further than that we are limited to allusions and comparisons. The second difficulty is that there is no general standard of taste. We have to rely upon our personal judgment—and that judgment is constantly changing. We grow and develop in our tonal taste as we grow in other spheres. A string quartet player has a finer tonal taste than has a singer of popular music. The things they wish to do with the tone are radically different—so their judgment of what is good tone is influenced by the use they have for it. The string player will be attracted to a tone that is clear and clean, standing upright on its unison as a young athlete upon his mark. The saxophone player will consider a smooth, round, and slightly heavy tone to be best—for it is best for his purpose. These are the two extremes.

The difference between the two tones (violin and saxophone) is one of physical composition. The saxophone tone is largely unison sound accompanied by a few, and not too strong, upper partials (harmonics), while the upright, brilliant violin tone contains a small amount of unison tone together with probably seven harmonics, many of which are just as telling as the unison (generating) tone. The saxophone has a relatively simple tone, the violin a complex tone. The usual reaction is that we are at first attracted to the simple, smooth tone, but as our experience grows we gradually turn toward the more interesting, complex form. This is in line with our other experiences in growth.

Organ Tone Analyzed

Let us consider organ tone in relation to these two types. Except for reed tone, organ tone is made by blowing air through pipes closely related in construction to the penny whistle that most of us played with in childhood. A light breath through the whistle produced a quiet, singing tone; more air gave the tone grip and power, but lost most of the ease and musical quality; further pressure made the pipe squeal—and usually at a higher pitch.

In the first instance, with the light breath, we produced a simple tone—due to the nature of the pipe construction—the most musical tone it had,

even though there was little harmonic development. With an increase in pressure the harmonic content increased—but because of the manner of producing the tone, more harmonics than the correct ones appeared with the original sound. This mixture of correct and false harmonics produced an effect of harshness and aggressive, unyielding quality. In the third instance the pipe was overblown so that no unison tone was present, and there was such a variety of in-tune and out-of-tune harmonics present that no musical use could be found for such a sound.

As with the penny whistle, organ pipes produce their best sounds when blown gently. To overcome the fact that the tone lacks the harmonics to make the single sound interesting, we employ other sets of pipes to produce or reinforce the desired pitch sounds, or upper partials, necessary. Organ tone is a complex. The full set of harmonics present in every properly planned instrument. Unison tone, octave, twelfth, fifteenth, seventeenth, nineteenth, flat twenty-first and twenty-

second. Try the sound on the piano. Middle C, the C above, then upward play G, C, E, G, B-flat and C. Now this spread piano chord represents the range of sound produced by one note upon the organ. The middle C is the unison or pitch and the other notes influence the quality of the tone on that middle C. The piano makes this chord sound like a dominant seventh chord. Not so the organ. Harmonics, or upper partials, have to be tuned to correct physical tuning—and may not be taken from the keyboard which has equal temperament tuning. Equal temperament tuning of harmonics produces incorrect color. The natural tuning is possible because different sets of pipes are employed for each harmonic. Do not let this confuse you. The keyboard of the organ still will give our usual tempered scale—but upon each of the notes of that tempered scale there will be many pipes producing color sounds. One consideration is vertical and the other is scale-wise, or horizontal movement.

The Approach of the Classic Period

This point of view—the producing of a complex tone from many sources—is the approach of the classic period. The seventeenth and eighteenth centuries knew no other. The pre-Bach writers and Bach wrote for an organ built on these lines. With this complex tone the bass was made clear and sprightly and the treble

was given weight and definition. The high pitches, when done correctly, produced cohesion and color rather than squeal. In places where high pitches squealed it is the pipe itself that is at fault—not its pitch. Within the last ten years the old point of view has been revived in America. To understand the need for its "revival" let us follow the history of the organ in England.

During the reign of the bloody and tyrannical government of Cromwell, the English churches were brought to a low point. The buildings were stripped of ornament. Few organs were allowed to remain; the choral books were destroyed and the Cathedral service totally abolished. The painted glass windows were broken, and the choristers and musicians of the established

choirs were forced to seek other employment. A finish was written to the glory of the Tudor music. Organ building suffered in a similar fashion. Some of the artisans turned carpenters—some were old and died before the restoration—but everywhere the craft was scattered. When Charles II was returned in 1660 there was but one reputable builder (Ralph Dallam) left in the whole country. King Charles had spent his exile largely in France where he had become accustomed to a highly decorated and elaborate (Continued on Page 606)



ERNEST WHITE

ORGAN

"FORWARD MARCH WITH MUSIC"

SEPTEMBER, 1943

THROUGH THE MEDIA of the radio, the press, and movies America has become thoroughly initiated and duly impressed with the importance and necessity of the "Basic Seven," as they pertain to the maintenance of a healthy and sufficient diet.

While your editor is by no means qualified to discuss the merits of the "basic seven" or their contribution to our status of health, nevertheless, it is good to note that attention is daily brought to mind as to the contribution the "basic seven" are making toward a properly balanced, though rationed, daily diet.

While this reference to the "basic seven" might seem far removed from the field which is represented by this department, the opposite is actually the truth. In fact, we have also in our teaching procedures the "basic seven"; and although they are *teaching points* instead of *diet points*, they contribute as much to our daily teaching procedures as do the "basic seven" diet points to our daily living. And, just as it is true that many people fail to recognize the importance and benefits derived from adherence to a whole-some and sufficient diet, so do many teachers fail to recognize the values of a well-planned teaching program. Likewise, just as a well-planned diet is for people who are ill managed, so are the educational programs of many teachers.

Perhaps one of the most glaring weaknesses of the music education instrumental teaching program is the lack of systematic teaching procedures. Hence, we find little uniformity of recitals, standards, or objectives.

Too frequently instrumental music teaching, as conducted in our public schools, consists chiefly of a daily reading of materials; poorly selected in regard to musical value and difficulty, and otherwise inappropriate as far as the music education of the group is concerned. Too often materials are selected with little or no consideration of the musical abilities or needs of the band or orchestra. We find bands performing works totally incommensurate with the skill of the members. We find orchestras presenting certain compositions in either case, little thought has been given to the playing capacities of the students or to the stage of advancement of the group. We find, in some instances, bands and orchestras never having experienced that thrill of being challenged; never, in other situations, there is the constant, everlasting "fighting" for notes, with never an opportunity to appreciate the beauty of a musical phrase. Too seldom is sufficient attention devoted to the careful selection of materials for our music units. This is our first obligation and responsibility toward the beginning of a successful teaching program.

A Self-Analysis

It would seem that, since the school term is just opening, this might be a logical time to review our own individual situation, ask ourselves a few questions, place ourselves on the "spot," and thereby check on our own teaching procedures and techniques. Have you ever analyzed your teaching procedures with the most successful teachers in your field? Have you ever evaluated your teaching techniques? Have you recently written a course of study for your particular situation? If

The Basic Seven

by

William D. Revelli

so, is it getting results? Is it progressive? Do your instrumental groups show uniformity of progress? These are the questions which lead us to our "basic seven." While your editor has found the "basic seven" to be adequate, it is not important that we are unanimously agreed as to the exact number of teaching points, nor on the elements constituting those points. Perhaps we shall not be in accord as to the proper sequential order of our teaching points. We shall probably disagree, in some instances, as to what ingredients are parts of the elements. These problems are relatively unimportant. What is of extreme importance, however, is that each of us undertakes to develop his own systematic series of "teaching points" or his own individual situation the finest possible results. The benefits derived from the development of these teaching procedures are realized, primarily, through the organization and presentation of materials which such procedures are certain to require. Also, the analysis of the teaching techniques which are demanded by the use of these "points" is certain to clarify in the mind of the teacher many problems contained in his teaching program.

Results through the Basic Seven

The "basic seven" teaching points properly selected, presented by the teacher, and mastered by the student, seldom fail to achieve the desired results. Through the use of these teaching techniques, we find it is possible to diagnose consistently the playing capacities and faults of our students, as well as to prescribe the necessary material and information for further progress. Therefore, properly employed, the "basic seven" teaching points should serve as teaching devices to systematize our teaching and enable us to evaluate the results of both teacher and pupil.

When one begins to break down the field of public school instrumental teaching into points or elements, he is indeed accepting an extraordinary challenge. However, with skillful analysis of the various elements contained in our teaching program, it can be done. As previously mentioned, you might disagree with the elements as selected below. You may prefer to consider more elements. That is quite immaterial. The following seven points have proven entirely sufficient for the

teaching problems found in our school music program. In reviewing the performances of even the world's greatest artists, we have found it possible to diagnose successfully their musical assets and liabilities by referring to the following seven points:

1. Interest—attitude—adaptation—attitude
2. Tone production
3. Intonation
4. Vocabulary or range
5. Rhythm
6. Technique
7. Musicianship

In the October issue of *The Etude* we shall present the elements contained in each of the seven teaching points, and the techniques of teaching those elements. This should be of vital interest to all who have their activities centered in the school music field.

Band and Orchestra Questions Answered

Wood or Metal Clarinet

Q. Do you recommend the wood or metal clarinet for the beginning clarinet student?—R. Michigan

A. I prefer the metal instrument. It is more durable and sanitary, and requires considerably less care than the wood clarinet. I believe that a good metal clarinet is a much more practical instrument than the wood clarinet for beginners. However, do not expect satisfaction from a cheap metal clarinet. This kind of instrument is entirely too common in our school bands.

Piccolo for Band Work

Q. What piccolo would you recommend for band work, the C or D-flat piccolo?—M. D. Colorado

A. I would suggest you use the D-flat piccolo. Its intonation and tone quality are superior to that of the C piccolo. It responds more readily, particularly in the lower register.

You must learn to transpose, since many piccolo parts are written in C; however, this will not be difficult and in a short time you will be able to transpose very fluently.

A Substitute for Bass Clarinet Reed

Q. Is it proper to use the B-flat tenor saxophone reed as a substitute for the bass clarinet reed? I am finding it difficult to secure satisfactory bass clarinet reeds.—W. M. Mississippi

A. The B-flat tenor saxophone reed may be used very successfully as a substitute for the bass clarinet reed. However, you must be certain that it is of the proper cut, size, length, and strength. When purchasing such a reed, have your bass clarinet mouthpiece with you; place the reed upon the mouthpiece to test these points.

Transposing for French Horn

Q. When transposing for French horn, should the transposition be made by the interval of one half step (better or worse)?—B. B. Iowa

A. What difference does it make so long as the former is proficient in this transposition? Many players transpose by interval, others by clef. The objective is to transpose. I would advise every musician to be able to read fluently the treble, bass, alto, and tenor clefs. This can be achieved by playing in each of these clefs daily. Playing simple and familiar melodies is good practice.

"The dignity of a profession is in the hands of those who practice it."—THOMAS TAPPER

The Fascinating Woodwind Ensemble

Interesting Selections from Its Literature

by Laurence Taylor

Part Two

Some Quintet Scores Worth Studying

WE HAVE SPOKEN at length about certain features and usages which can be looked for in a quintet score, and which can serve as an indication of the composer's grasp of woodwind scoring. With these ideas still fresh in mind the following scores, which manage to illustrate with rather good success practically all of our points discussed previously, are suggested for examination.

Buckborough, James "Sonatina" (in 2 parts) OHM*
(Effective use of oboe in bringing it in and out of the ensemble, as spoken of above; fine use of running accompaniment on clarinet (last movement); good use of all instruments; good moving parts.)

Colomer, B. M. Bourée CB
(Solid composition for quintet; well-knit, carefully interlarded harmonic structure; artistic use of moving parts in all instruments, especially fine moving "inner" parts.)

Barthe, Adrien Passacaille Ru
Edited by H. Voxman

"Fine virtuoso, 'solistic' use of the instruments; a very 'open,' transparent score, dropping down to two and sometimes a single voice playing; fine, spirited music for quintet; achieves unusual dramatic intensity."

Monoury, M. P. "Ballet of the Chickens" Ru
Arranged by H. Kessler

"Fine use of delicate staccato for quintet; good use of bassoon and horn in highest registers; use of muted notes on horn."

Pouch, Gilbert "Suite Modique" OHM
(Use of "color," especially moving in "chord blocks," "sounds" immediately; intelligent, moderate use of all instruments; easily attained gradations from *p* to *p*, and vice versa.)

Spencer, O. W. Playtime GFB
(Shows excellent "rhythm for quintet"; all instruments are cleverly arranged to form an essential part of each measure's rhythmic pattern; each shares in setting up the rhythm which is thereby "moved along" very skillfully.)

All but one of the above scores are original compositions for quintet. None is of a tremendously pretentious nature; they have been particularly offered for study for that very reason! The points which we have wished to bring out in each score will be grasped the more readily from the relative lack of complexity in the music itself. Following are a few arrangements that seem best to exemplify our own theories on woodwind scoring:

Corelli-Handel-Loclell "Petite Suite from the 18th Century" Mills
(Manages to convey most of our theories—for better or worse!)

Senalle, J. B. Rondo Serioso Mills
(Fat parts for five woodwinds . . . and all out of a violin sonata!)

Durand, A. Chaconne Dit
(Rather light, "open" and delicate score; use of all instruments lyrically; quartet—no horn.)

Gimani, A. Canonette OHM
(An extremely "solid" type of score; endeavors to retain the original thick sonority of the organ; all five instruments receive the brief time before it is over.)

* Key to Publishers will be found at the end of the article.

SEPTEMBER, 1943

Major Works for Quintet

No survey of works available for woodwind ensemble could be complete without listing a number of "major works" for quintet. Every really serious woodwind quintet deserves to "have a go at" these numbers that we shall list, whether or not they are ultimately playable by the group. Some of them would indeed be very difficult for a school wind quintet to work up to the point of a highly artistic public performance. It has been a self-evident truth that the works most sympathetically written for wind quintet, the works which show off the woodwinds most flatteringly and to the greatest advantage, and which have the strongest audience appeal, have been very often the smaller, short, and unpretentious type of composition, often by not-at-all famous or deeply profound composers and arrangers who have studied the quintet so carefully as to be able to "orchestrate" for woodwinds in such a manner as to make them "sound" immediately. Nonetheless, these really serious and scholarly major works for wind quintet are very important; they should be known to every serious quintet player. And some of them herein listed have been able very successfully to . . . "combine solid and scholarly musical inspiration with intelligent and sympathetic handling of the practical technique of woodwind scoring." It is recommended that every quintet seriously deserves a chance to at least "make an attempt" at any of these works that the director can get hold of. They are an important part of the woodwind literature, whether your particular group can ever hope to perform them publicly or not.

Some Really Fine Major Works

Berezovsky, Nicolai "Suite No. 2, Op. 22" Mills
Fernandez, O. L. "Suite in F, Op. 37" AMP
Hillemann, Carl "Concerto, Op. 56" BHB
Hindemith, Paul "Kleine Kammermusik for Winds, Op. 24, No. 2" AMP

Holbrooke, Joseph "Miniature Characteristic Suite" Imp.

Ibert, Jacques "Three Short Pieces" And.
Senalle, J. B. "Suite for Woodwind Quintet" CF

Juan, Paul "Quintet, Op. 84" Imp.
Kaufmann, Fritz "Quintet in E♭, Op. 40" Imp.

Lefebvre, Charles "Suite, Op. 57" CB
Lendvai, Erwin "Quintet in A-flat, Op. 23" Imp.

Mason, Daniel Gregory *Divertimento*, Op. 26b Wit
Milhaud, Darius "Suite, La Cheminée du Roi René" And.
Schoenberg, Arnold "Quintet, Op. 26" Imp.
Tchaikoff, Claude Paul "Quintet in G minor" Imp.

Woodwinds with Piano, or Strings

Here a very brief word of suggestion may be inserted about compositions scored for woodwinds and piano. Many of these are fine, notably the "Quintet in E-flat," by Debussy (oboe, clarinet, horn, bassoon, and piano), the Spohr "Quintet, Op. 52" (flute, clarinet, horn, bassoon, and piano), the Glinka "Trio Melancolico" for clarinet, bassoon, and piano, the Loclell sonatas for flute, oboe, and piano, the "Russian Ballet" by Pugnani (flute, clarinet, and piano), the Saint-Saëns *Coprice*, Op. 79 for flute, oboe, clarinet, and piano, the Thullie *Sestet in B-flat*, Op. 6, (flute, oboe, clarinet, horn, bassoon, and piano), the Roussel *Divertissement*, Op. 7, and the Tansman *Dance of the Sorceress* for the same.

A couple of works which tend more to emphasize the piano as a solo instrument with the accompaniment of woodwinds in a more or less subsidiary role are the Rubinstein "Quintet in F, Op. 55" (flute, clarinet, horn, bassoon, and piano), and the Beethoven "Quintet in E-flat, Op. 16" (oboe, clarinet, horn, bassoon, and piano).

Very effective combinations for woodwind quintet and strings for quartet are available by such composers as Charles Villiers Stanford, Max Reger, Joseph Rheinberger, Anton Reicha, Louis Spohr. The latter's *Grand Nonetto*, Op. 31, for violin, viola, violoncello, bass, flute, oboe, clarinet, horn, and bassoon is a highly interesting piece of chamber music. The same composer has also contributed a *Septet*, Op. 147, for piano, flute, clarinet, horn, bassoon, violin, and violoncello.

A General List of Materials

We come now to what will be our most extensive list of materials for this article. This is a general bibliography of woodwind material, and the particular one of our lists that will probably be of most practical, usable value to the average school woodwind ensemble. We shall try to present here, pruned down as much as possible, a choice, not-too-long list which will endeavor to represent most of the types of musical composition that can be successfully offered by the woodwind ensemble.*

* For a complete list of available woodwind quintet material, the reader is referred to the bibliography appended to a treatise on woodwind quintet by "The Etude" and "The Woodwind Quintet," now in preparation by Ralph Rush of the Music Department of the University of Southern California.

BAND AND ORCHESTRA

Edited by William D. Revelli

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

THE ETUDE

Is the Vocal Scale Constant or Does It Vary?

Q. Will you please tell us if the scale for vocal study remains constant, as the alphabetical notation of the scale does?—C. S. and E. T.

A. I am not certain that I understand your question but if you mean "Does the singer use the tempered scale," that is, the scale to which the piano is tuned, when he practices vocal exercises involving scales?" then the answer is yes. So far as I know, the only place where the singer uses the "pure scale," that is, the untempered one, is in a *capella* work, where the conductor often asks the singers to modify certain intervals slightly so as to produce the smoother and richer effect of harmony based on a scale that is not tempered. If this does not answer your question, write me again—or, better still, ask Mr. Paul Bergan, your school Supervisor of Music, about the matter.

Shall Children Play by Ear?

Q. I am writing concerning my daughter, who was two years old last September. Since sometime before her second birthday she has been playing tunes by ear. I have a piano class and give about fifty-five lessons a week in my studio, which adjoins our living room, so that she hears music all day long and she is getting so that she plays anything she hears.

This is my problem: I have had experience with several children who have played by ear before they started lessons, and in almost every instance they have had difficulty in learning to read notes. I do not want this to be true of my daughter, yet I do not know just how to start her when she is so young. Should she begin music study at this time, and if so, is there some more juvenile book than the Williams and Thompson books that I use for other beginners? She can count, and often does count along with the students, and if I am teaching any particular piece, she can play it by ear. I am not sure if she can play by ear to the piano and do it perfectly. Just recently she has begun putting two parts together to harmonize some of the melodies she plays. Her rhythm is perfect and she carries a tune quite well.

All that she has done so far she has done entirely by herself, although lately I have been playing along with her because she sees the other children playing and she wants to do the same. Also she can tell which one of the fifty-five students has been playing any piece that she happens to hear. I do not want to rush her too fast, but I don't want to let her time go to waste. I would like to know how much to spoil her sense of note reading. May I have your advice?—M. J. B.

A. I congratulate you on having so precocious a child, but I hasten also to warn you that, contrary to general opinion, brilliant children are far more difficult to teach than average ones. The child will probably cause many a problem child to arise, and before she grows to adulthood she will probably be responsible for many a gray hair! But during these years she will also provide you with many a thrill, and here as elsewhere in human life you must take the bitter with the sweet; and the greatest adventure of your whole life will be to guide your little girl so wisely that the "thrills" may outnumber the "calamities."

I do not have space available to answer all your questions—would you take a book. (Some day I think I will try my hand at a book to be called "The Musically-Anxious Parent.") But basically your question amounts to this: Is it good

Questions and Answers

A Music Information Service

Conducted by

Karl W. Gehrken

Mus. Doc.

Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

or bad for a child to grow up in a musical atmosphere even if, having learned to play or sing by ear, she now finds it distasteful to go through the process of learning to read music? My answer is, learning to read music is not to be feared. It is good, but such a child must not be "It is good, but such a child must not be expected to go through the ordinary slow and laborious process of learning to read music as the average child has to." Instead she will learn to play and read music just as all children learn to talk, and a few learn to read, naturally and incidentally.

My advice is that you encourage your child to sing, dance, and play. Guide her by means of an occasional suggestion so that she may do all three of them as well as possible; and every day take a few minutes to sit with her at the piano and show her how the notation represents the music. Begin with a very simple eight-measure melody without accidentals, helping her to sing it correctly and with good vocal tone. If it is rhythmic in character, encourage her to clap or dance as you play it. Now let her play in various keys, leading out by ear.

What black keys are necessary in the different keys to make it sound right. Finally, when she has played it in C or G or F, show her the notation and encourage her to look at the notes as she plays it again. Now you will perhaps want to write it in another key, encouraging her to play or sing it again from the new key, laughing with her when she makes a mistake, answering her questions about the details of notation as simply and naturally as possible. After a half dozen songs in one part you might try a simple second voice, or even a four-part harmony, showing her how the various notes on paper stand for the tones that she has learned to sing and play by ear. The material you use will grow gradually more difficult, but always in these first stages the process is from the way the music sounds to the way it looks on paper. In other words, your child will learn the music by ear at first, the notation following this as a natural but rather incidental step. Later on, having learned to read music in this natural and incidental fashion, she will just as naturally begin to learn her new pieces by looking at the notes.

But not too much guidance, please; and not too much theoretical explanation either—that can wait. The "lessons" should be short, too—five minutes at a time will be enough during the next year, and training. In the first place, he must be a good musician, thoroughly trained in performance, theory, and history; in the second place, he must know general education as a background for music education so as to be able to integrate his own department with the city school system as a whole; and in the third place, he must be a fine teacher, not only in the sense that as an artist-teacher he will be able to demonstrate ideal methods and procedures for others to observe and follow, but also as a psychologist who is able to analyze the teaching of his teachers and be able to criticize and guide them in such a way that their work will become increasingly successful. In addition to all this I should perhaps add that if the Director of Music is to serve all the children well, he must be more than a vocalist and more than an instrumentalist. In short, he must be a broadly trained musician who understands the importance of both vocal and instrumental music, and who provides equal opportunities in both phases of music, and as his ideal the perfect coordination and integration of vocal teaching and instrumental teaching into music teaching.

I can hear you from as you read my presentation; I can even hear you calling me a hopeless idealist, but I assure you that it is only when the Director of Music possesses at least a fair proportion of the various qualities and skills that I have enumerated that music has any real chance of functioning vitally as a genuine educational force. "But," you retort, "I know plenty of city music directors who do not have even a tenth part of what you demand." To which I reply sadly, "Yes, my dear, and that is why music so often fails to exert any really potent influence as a school subject."

How to Fit the Treble and Bass Together

Q. Will you please answer these questions: In Grieg's *Morning*, Op. 46, No. 1, Measure 7, how are the bass and treble fitted together on count one?
2. In Measure 19 of the same composition, how do you fit the bass and treble together?
3. In Hindemith's *Französischer Soldat*, Measure 10, how do you put the bass and treble together on the eighth in the right?—Miss Z. I. F.

A. 1. I think in this particular spot I would strike the grace note G-sharp and the thumb note E together with the bass in the left hand. Roll the bass chord so that the G-sharp will sound with the B in the right. Some pianists might start the grace notes before the count. Either way is correct.

Ex. 1

2. In Measure 19 I think it is more harmonious to start the low E of the left-hand rolled chord a little ahead of the count so that the left-hand thumb sounds with your right-hand octave. It is also correct to start the rolled bass on the count if you prefer. I will find the version printed below satisfactory.

Ex. 2

The Director or Supervisor of Music in a city school system needs to have a sort of "three-in-one" combination of ability

Why Don't You Like Modern Music?

by James B. Eaman

TO ATTEMPT to tell people that they should like something when they know they don't might appear futile and even presumptuous. "Music is enjoyed by the emotions, and I'm not interested." Yet, when we say that "emotionally" we can enjoy, for example, the Tchaikowsky "Fifth Symphony," and cannot enjoy something by Respighi or Prokofiev, we are stating a half-truth. Primarily it is that our ears are already conditioned to the harmonies of Tchaikowsky and his period, and are conditioned to the harmonies of later periods. There may be some music lovers who dislike Tchaikowsky, or his "Fifth Symphony" in particular, but there is hardly a regular listener of fine music who cannot at least understand what he hears of Tchaikowsky's music.

Of course rhythms in modern music are more difficult to follow, two or three different rhythms often running concurrently, giving a seeming insecurity to the music. Also, there has been a change in the whole concept of melody. Melodies are less audible, frequently unsinging. Yet this "banned" in melodic concept rests to a great degree in harmonic changes and is the natural evolution of new harmonic vistas.

Perhaps a more exact term for modern music would be dissonant music, for it is largely the element of dissonance that marks music as modern or not modern. Now a dissonance is any combination of two or more tones which do not blend and which are not satisfying to the ear. As many people know, there are dissonances or discords "plenty" in the music of all the earlier composers, from those antedating Bach all the way to the moderns. But the earlier composers were usually "alert" to resolve their discords; that is, they could almost invariably follow a combination of unpleasant or clashing sounds with a pleasing and satisfying combination. However, the more modern the composer, the less you find this satisfaction given to the listener, until finally you come upon music which proceeds from discord to discord without any sympathy for the average listener's poor unconditioned ear.

The best way to show the effect on the ear of different types of harmony is to give some musical examples. Let us take the first six bars of America. (If the reader cannot play, it would be most helpful to get someone to play the examples—or him.)

Ex. 1

Ex. 2

True, we leave the key of C almost immediately—the third chord in the first measure takes us to the key of G—but the departure, or modulation as it is technically known, is not for long, and it is one that does not displease the ear. Chords for chord the first three measures of Ex. 1 and Ex. 2 do not represent too great a harmonic difference for the ear to take in. But in Measure

4 the ear meets the first series of surprises, a mild example of the surprises that are characteristic of modern music. The first chord of the measure is one that certainly can belong to the key of C. The second chord of the measure bears a similarity to its counterpart in Ex. 1, but observe that it is not followed by the chord of A minor, as it is in Ex. 1, or by anything which our ears would normally expect. The chord which does follow has but a remote relation to C major, and here suggests an unexpected modulation into the key of G. The next chord, that is, the first chord in Measure 5, is, however, an altered version of the G chord (with the note G, itself, absent) and this is not what the ear has expected. The chords of the last two bars of Measure 5 seem to hint of further departures from the key of C, but the final three notes of the last measure—the G, D-natural, and F-natural make our return to C both plausible and necessary.

Taken as a whole, the harmonic setting of Ex. 2 is not as harsh or unpleasant as it is perhaps just a little unsettling, in that our ears are not accustomed to hearing the melody harmonized in this manner. But try the experiment of playing this example over three or four times. Observe whether the strange harmonies toward the end strike the ears on the fourth playing as they did on the first, or perhaps even the second playing.

With Example 3 we have left almost completely any evidence of conventional harmonization.

Ex. 3

Ex. 2

We find no resemblance in this harmonic base that of Ex. 2. In fact, did we not know that our melody was *America*, we might not recognize it in such strange harmonic dress. Though ostensibly written in the key of C, there is very little in the course of the six measures to suggest this key, outside of the opening and closing chords. Chords of keys related to C major are frequently heard, but they do little to establish either C or their own key as the prevailing tonality. Thus we come upon a striking characteristic of modern music: lack of definite tonality or key.

Play this example over in the same manner as was done with Ex. 2. This time, however, let your ears or seven repetitions before the ears become at all accustomed to the harmonization.

(Continued on Page 611)

Music of Iceland

by
Harold Butcher

WHEN MUSICIANS and lovers of music among the men in the American Armed Forces now occupying Iceland find their way on Sunday to the Lutheran Cathedral in Reykjavik—as some of them are sure to do—they are likely to discover that Páll Isolfsson, Icelandic composer, is at the organ. It is he who is playing the Bach chorales and stirring hymns—*A Mighty Fortress is our God*, for example—that make the

service impressive. And if they inquire about Páll Isolfsson they will learn that it was he who composed a cantata for the festivities in 1930 when Iceland celebrated the one thousandth anniversary of the Althing, world's oldest Parliament. And, incidentally, being reminded of this anniversary, they may take more interest in A. Stirling Calder's statue of Leif Ericsson, gift of the U. S. Congress to Iceland at that time, which dominates the city on a hill near the home of Einar Jonsson, great Icelandic sculptor.

It should not be difficult—for Icelanders are friendly—to obtain an interview with Páll Isolfsson, and, although he protests that his English is indifferent, his wife is a good interpreter, as my wife and I soon realized when we visited their home. Moreover, for musicians, no interpreter is needed—to judge by our experience. At the piano my wife and Isolfsson found that in music they had all the language they needed.

Folk Music

Is there any typically Icelandic music? Mr. Isolfsson's answer to that question showed that musicians normally receive their training abroad, and to that extent their music takes on the character of other modern music. However, in a country which has been singing its national poems since the ninth century, when the Norsemen landed there, many folk melodies exist. Professor Bjarni Thorsteinsson published nine hundred; and Jon Leifs—who studied at Leipzig—has done work in the same field. The *scalds* (minstrels) made their first attempts at polyphonic song centuries ago, the melody being sung in consecutive or parallel fifths and octaves. Excepting the one-part song, the kind of song most practiced in Iceland was the two-part song, or quint-song, which has been preserved there up to the present day.

The two-part song was usually performed in such a way that one (and sometimes more than one) man sang the melody, while the second part, executed by another man, was nearly always a fifth above or below the melody. Thus the song was sung in parallel fifths to the end. When the melody went up, the second part went a fifth below it and was then kept at that pitch until the melody went down again, the second part at the same time going a fifth above it.



MARIA MARKAN
Icelandic Prima Donna

It required no small amount of technical skill on the part of the singers, especially those who sang the second part, to go below or above the melody at the right point and always strike the proper note. By far the greater number of two-part melodies are in the Lydian mode.

In Iceland, music is largely vocal—the Gregorian chant of the mediaeval Church, then the *Grailara-songur* (from *Graduale*), after the Reformation—possibly because Iceland, off the beaten track, has not been fortunately located for the quick import of musical instruments. (A grand piano has to weather the restless North Atlantic before it can settle down in a quiet Icelandic home!) There were, however, primitive instruments, notably the *langspil*, an oblong, box-like instrument with three strings, and a fiddle with two to four strings. Both were placed on a table and the player used a bow.

The Best in Recorded Music

In America, Icelandic vocal music means Maria Markan, now living in New York, for her singing at the Metropolitan Opera House has proved a delightful introduction to its quality and power. She was born in Stykkisholmur, and all her sisters and brothers, of whom there are several, have excellent voices. She was trained in Germany and has sung Icelandic compositions at several musical feasts all over Germany and Scandinavia. For some years she had engagements in German opera houses—latest in the Schiller Opera in Hamburg—and has also sung the Royal Opera House, Stockholm. When the Nazis gained control they objected to foreign singers, so she left Germany in good time, sang at the Glyndebourne Festival Opera, and then went on a concert tour in Australia. On her way back through Canada she gave concerts, and wound up at the Metropolitan Opera House, New York. In our home my wife and I can hear her singing whenever we put on the portable gramophone one of the records bought in Reykjavik. On one side we hear *It Is Good for the Sick to Sleep*, and on the other, *Surely, Jesus, Thou Art a King*. The music is like Sunday evening in a country church.

Records form the basis of music broadcast daily from Reykjavik, and, (Continued on Page 603)

THE ETUDE



(Above) INTERIOR, LUTHERAN CATHEDRAL
(Below) REYKJAVIK, CAPITAL OF ICELAND



"FORWARD MARCH WITH MUSIC"

TO A GRECIAN PRINCESS

Frederick Schlieder, the composer of this work, is a well-known organist and teacher of theory. Do not let the measure in three-quarter time concern you. It is merely a change of measure and accent, not a change of time. That is, if you were playing it with a metronome, the speed would be the same. Grade 4.

Grazioso M.M. $\text{♩} = 66$

FREDERICK SCHLIEDER

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SEPTEMBER 1943

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From "Symphonie Pathétique"

This extract is from the opening of the final movement of Tschaiakowsky's sixth and last symphony, performed for the first time in St. Petersburg (Leningrad) on October 28, 1892. Rachmaninoff said of this movement, which opens with the string choir, "He is not playing upon the strings of the orchestra, but upon the heart strings of his hearers."

P. I. TSCHAIKOWSKY
Arranged by Henry Levine

Adagio lamentoso M. M. ♩ = 52

orchestra, but upon the heart strings of his hearers.

Adagio lamentoso M.M. ♩ = 52

Arranged by Henry Levine

Andante M.M. ♩ = 68

f *mf* *f* *mf* *p* *pp*

f *esp. mf* *dim.* *pp* *mp*

poco animando e cresc.

mf *rit.* *a tempo*

animando e cresc. *ten.* *ff*

The image shows a page of a musical score for piano, consisting of six systems of music. Each system typically has a treble and bass staff. The music is written in 2/4 time and features complex rhythmic patterns, including triplets, sixteenth notes, and slurs. Dynamic markings such as *p*, *pp*, *mf*, *f*, *ff*, *dim*, and *pp* are used throughout. Performance instructions like *Vivace* and *Andante* are present. The score includes various musical notations such as accents, slurs, and articulation marks. The page is numbered 51 at the bottom left.

Reprinted by request. This masterly movement is one of the finest conceivable studies in legato playing. Grade 6.

Reprinted by request. This masterly movement is one of the finest conceivable studies in legato-playing. Grade 6.

Adagio sostenuto M.M. ♩ = 60

*legato sempre
sempre pp e senza sordini*

pp ma

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and bar lines. The handwriting is in ink on aged, slightly yellowed paper. The title "The Rose Tree" is written in a decorative, cursive font at the top center of the page. The number "1" is written in the bottom right corner.

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written in a flowing, eighth-note pattern. The bass staff begins with a bass clef and a key signature of two sharps. The accompaniment is written in a steady, eighth-note pattern. The system includes dynamic markings such as *p* (piano) and *dim.* (diminuendo). The system concludes with a double bar line.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The music is in common time (C). The score includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with a 12/8 time signature. The vocal line is in 3/4 time. The score is divided into two systems. The first system contains the first two staves, and the second system contains the next two staves. The piano part includes a section labeled "CHORDS" and a section labeled "CHORDS". The vocal line includes a section labeled "CHORDS". The piano part includes a section labeled "CHORDS". The vocal line includes a section labeled "CHORDS".

decrese. *p*

A musical score for a piano piece titled "The Song of the Lark". The score is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The music features a melodic line in the treble staff and a supporting bass line in the bass staff. The piece begins with a piano (p) dynamic and includes a section marked "cresc." (crescendo). The score is presented on a single page with a decorative border.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes a piano introduction, a first ending, and a second ending. The piano introduction is marked "p" and "Allegretto". The first ending is marked "p" and "Allegretto". The second ending is marked "p" and "Allegretto". The score includes a piano introduction, a first ending, and a second ending. The piano introduction is marked "p" and "Allegretto". The first ending is marked "p" and "Allegretto". The second ending is marked "p" and "Allegretto".

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a piano introduction, a vocal entry, and a piano solo. The piano introduction features a melody in the right hand and a bass line in the left hand. The vocal entry is marked with a 'cresc.' (crescendo) and a 'p' (piano) dynamic. The piano solo is marked with a 'p' (piano) dynamic and includes a 'cresc.' (crescendo) and a 'p' (piano) dynamic. The score ends with a final chord.

SHADOWS OF THE NIGHT

IRINA PODESKA

Andante con moto M.M. ♩ = 76

First system of the musical score. It consists of three staves: a grand staff (treble and bass clef) and a single bass staff. The tempo is marked 'Andante con moto M.M. ♩ = 76'. The first staff has a piano (p) dynamic and a 'poco a poco crescendo' instruction. The second staff has a mezzo-forte (mf) dynamic and a 'poco a poco diminuendo' instruction. The third staff has a mezzo-piano (mp) dynamic and a 'poco a poco crescendo' instruction. The music features complex chordal textures with many accidentals and fingerings indicated.

Second system of the musical score. It continues the three-staff format. The first staff has a fortissimo (ff) dynamic and a 'poco a poco diminuendo' instruction. The second staff has a piano (p) dynamic and a 'poco accel.' instruction. The third staff has a fortissimo (ff) dynamic and a 'poco a poco diminuendo' instruction. The music continues with complex textures and dynamic changes.

AUTUMN GOLD

To be played softly and lightly, like leaves from the dying trees, falling in golden rain. The second movement is slightly quicker. Grade 34.

Andante tranquillo M. M. ♩ = 84

FRANK GREY

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BUT THE LORD IS MINDFUL OF HIS OWN

Edited by N.W.H.

From St. Paul

FELIX MENDELSSOHN

This piano arrangement of one of the greatest of all contralto solos must be played in rich and broad style. It is Mendelssohn at his best.

Andantino

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SEPTEMBER 1943

SMOKE DREAMS

Another ingratiating waltz by one of the most melodic of contemporary composers. Its style requires continuous, careful use of the pedal and also a skillful employment of *tempo rubato*. Grade 3 $\frac{1}{2}$.

Tempo di Valse Lente M.M. $\text{♩} = 46$

RALPH FEDERER

mp amoroso e con rubato

poco cres.

ten.

dim. e rit.

a tempo

mf rit.

p

Fino

Poco più mosso

mf dolente

dolce

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THE ETUDE

mf

f

f molto cres.

marcato

allargando

ff

mf

dim. e rit.

p

mp a tempo

dim.

pp

D.C.

HAWAIIAN ECHOES

H. P. HOPKINS

Grade 8.

Andante M.M. $\text{♩} = 92$

p

mp

mf

pp

rit.

p a tempo

pp

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THE STAR-SPANGLED BANNER

School music teachers will find this duet arrangement of our national anthem especially useful, as it is difficult to secure sonority and breadth in a solo arrangement.

SECONDO

JOHN STAFFORD SMITH*

Moderato

The musical score for the SECONDO part is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of five systems of music. The first system begins with a forte (f) dynamic and a Moderato tempo marking. The second system continues the melody with a forte (f) dynamic. The third system features a piano (p) dynamic marking. The fourth system includes a crescendo (cresc.) marking. The fifth system concludes with a fortissimo (fff) dynamic, an allargando (allarg.) marking, and a molto ritardando (molto rit.) marking.

* Sometimes attributed to Dr. Samuel Arnold.

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THE STUDS

THE STAR-SPANGLED BANNER

PRIMO

JOHN STAFFORD SMITH

Moderato

The musical score for the PRIMO part is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of five systems of music. The first system begins with a forte (f) dynamic and a Moderato tempo marking. The second system continues the melody with a forte (f) dynamic. The third system features a piano (p) dynamic marking. The fourth system includes a crescendo (cresc.) marking. The fifth system concludes with a fortissimo (fff) dynamic, an allargando (allarg.) marking, and a molto ritardando (molto rit.) marking.

SEPTEMBER 1943

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IDYL

- Pipe Organ
 (1) Solo or Sw.-Flute 8' with Tremolo
 (2) Ch. (or Gt.)-Soft 8' with Harp
 (3) Pedal-Soft 16' & 8'
 (4) Sw.-Strings, Flutes, & Vox. 8' & 4'

- Hammond Organ-Tremolo ON
 (1) Gt. [2] or [2] (Tibia Clausa 8')
 (2) Sw. (1) or (2) (Dulciana 8')
 (3) Ped. 3-2
 (4) Gt. [2] or [2] 00 6421 000 Chorus Control ON

RICHARD PURVIS

Lento con molto espressione

MANUALS

PEDAL

Più mosso

ARIOSO

ALBERT BERUL

Moderato e cantabile

VIOLIN

PIANO

THANK GOD FOR LIFE!

WILLIAM C. STEERE

Maestoso molto sostenuto *f a tempo* *mf*

Thank God for life! E'en though it bring much bit-ter-ness and strife,

dim. rit. a tempo

Più agitato *mf* **Meno mosso**

And all our fair-est hopes be wreck'd and lost, E'en though there be more ill than good in life, We cling to life and

ten. cresc. molto ff

reck-on not the cost, And thank God for life!

cresc. molto cresc. ff p

***p* Molto lento con espressione**

Thank God for death! Who touch-es an-guish'd life and stills their breath, And giv-eth peace un-to each troubled breast.

p

ppp (Bell) ppp (Bell) ppp (Bell) ppp (Bell) rit. ten. II

Grief flies be-fore thy truth, O bless-ed death, God's sweet-est gift; thy name in heav'n is rest.

calmato stringendo

* From "1000 Quotable Poems"

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Tempo I *rit. f a tempo mf*

Thank God for love; For though some-times grief

a tempo

dim.

fol-lows in its wake, Still we for-get-love's sor-row

dim.

mf

in love's joy, And cher-ish tears with smiles for love's dear

cresc.

allarg. ff a tempo dim. p

sake; On-ly in heav'n is bliss with-out al-loy.

allarg. cresc. ff a tempo dim. p

mf sempre cresc. ten. fff

Thank God for life, And thank God for love!

a tempo

mf sempre cresc. allarg. fff

James A. Brady *

WITH GOD

JEAN STOR

Moderato

p A - lone I walked with

mp God to-day. He told me what to do; As I looked p He

seemed to say, "Be kind, be just, be true!" *mf*

mp con spirito I came back from that walk with God To do good works for

p con spirito

mp men. And lo! in this new path I trod *rit* *f* I walked with God a gain!

colla voce *mf*

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THE ETUDE

Grade 2 1/2.

Tempo di Marcia M.M. ♩ = 120

OUR SCHOOL BAND

MARCH

WALTER ROLFE

f *il basso marcato*

ff

mp

eresc

f *D. C. **

TRIO *mp* *ff*

* From here go back to the beginning, using the first ending; then play Trio.
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FUNNY LITTLE HOP TOAD

Grade 1.

Lively M.M. $\text{♩} = 84$

LOUISE E. STAIRS

mf Hop, hop, hop, hop, just a lit-tle hop-toad, Hop, hop, hop, he hur-ries down the road. Hop, hop, hop, he sud-den-ly jumps side-ways, Catch-ing bugs on sun-ny sum-mer days. *Fine* Fun-ny lit-tle hop-toad, all day long, *l.h. over r.h.* Bus-i-ly he hops and sings a song: just a lit-tle croak of one hoarse note. Happy in his bright green coat. *l.h. mf* *l.h. mf* *D.C.*

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GRETCHEN DANCES

Grade 2.

Allegretto M.M. $\text{♩} = 54$

MILO STEVENS

p *r.h.* *l.h.* *Fine* *mp* *D.C.*

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OFF TO THE FAIR

Grade 2.

Allegretto M.M. $\text{♩} = 132$

BERNIECE ROSE COPELAND

mp *p* *f* *mp* *Fine* *ritard* *mf a tempo* *D.C.*

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MINUET*

With lesson by Dr. Guy Maier on opposite page

W. A. MOZART
Arr. by Guy Maier

M. M. ♩ = 120 - 126

* From a Sonatine for Violin and Piano attributed to the twelve year old Mozart.
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The Technic of the Month

Conducted by *Guy Maier*

Minuet in E-flat Major

by Wolfgang Amadeus Mozart

MANY SONATINAS for violin and piano purporting to have been composed by Mozart have been published, most of them supposedly "pithy" works. Some of these are obviously spurious, others have single movements here and there that are authenticated Mozart originals. This month's *Minuet*, presumably written for violin and piano by the twelve-year-old Mozart belongs to the doubtful category. It has some of the earmarks of Wolfgang's father, Leopold, and may well have come from his pen.

We are using the *Minuet* here, since it is a charming piece especially valuable to the student for its two-note phrase groups in double notes. Teachers may wish to alter the fingering quite radically to suit smaller, larger, or more flexible hands; but once the fingering is decided it must be written on the page without delay, and adhered to inflexibly. Only in this way will students become technically secure.

The best way to work at the *Minuet* is, of course, to exaggerate the two-note phrase groups, that is, to play the first sixth (or third) forte, the second, *piu mosso*; the whole practiced slowly with down-up approach, and in triplet fashion thus:

This method of practice will insure the sharp "two-ness" so necessary to these classic two-note phrase groups which are so often played ineffectually or without conviction by mediocre pianists.

With next month's issue we begin an interesting, helpful series of Chopin *Preludes*. First on the docket is the lovely *Prelude No. 1* in C major. It might be well to learn this composition during the coming weeks, if only to see how your study methods and interpretative approach differ from mine!

Music of Iceland

(Continued from Page 580)

because Iceland is fortunate in having, in charge of the music department, a professional musician, Sigurdur Thordarson—who has composed several pieces of music much liked in Iceland—most of these records are of the highest quality. We had Haydn for dinner one evening at Blondins in a schoolhouse deep in the country. Wherever we went the best music accompanied us—by radio. Popular music is also broadcast, because people who are severely classical as listeners like their music modern when dancing. Go to the Hotel Borg in Reykjavik and you will realize that Icelandic dancers enjoy Swing as much as Americans. In this, of course, they resemble the young people who climb the long flights of stairs to the balcony in New York's Carnegie Hall to hear Bach and Beethoven and Brahms, and yet are ready, when dancing, to fall in with the latest rhythms.

Reykjavik has three good male choirs—the *Karlagar Reykjavikur*, the *Postbraedur* and the *Kjufur* (YMCA). The *Postbraedur* was all set to tour the United States when World

War II intervened and spoiled everything. However, being at home, they have sung to the Anglo-American troops, cheering them up when Britain, Canada, and America seem such a long way off. In this choir can be heard voices renowned in Europe.

Although singing is an old art in Iceland, it is only within the last half century that music, instrumental as well as vocal, has made noticeable progress. The musical life of the country is practically all in the future. And it has a future. As one travels about the country, in cities and villages, in well-to-do homes and small farms, one sees musical instruments—a piano or harmonium, a guitar or violin. Reykjavik has a symphony orchestra, and windbands have been formed in all the larger towns. The radio has certainly stimulated an interest in good music in Iceland, just as it has in America. The people are hungry for music and many would like to become musicians. Music teachers might not make fortunes giving lessons if they found their way thither from America, but they would be welcomed!

In American homes the grim business of war comes first. Families have toughened themselves to their job—are working and suffering without complaint. But they're hoping on eye on that better world ahead... that dawn of peace they know is coming... and saving War Bonds so they can buy the things they must now do without.

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"FORWARD MARCH WITH MUSIC"

(Continued from Page 573)

The element of use is a great factor in the development of the organ as an instrument, and the large buildings of the Continent. The clean, brilliant tone could grow and develop in the resonant spaces provided in the great cathedrals of England, little change was noticed in the cathedral organs—But England is a land of parish churches. The buildings are small, the organs are small, and the congregations little to sing hymns—and they wanted an organ accompaniment that would encourage devotion by covering up the singing rather than showing them up. The continental tone suffered in two ways. The tone was too clear and cool for its rôle as an accompaniment; and, in the building, the organ was, in general, not resonant enough to let the tone develop properly. It was more positive and forthright than ours. That meant increasing the unison tone.

Now in the continental tone the union and the upper partial tones are in balance. One is as telling as another. To increase the union tones would merely make the balance a little more so, and because the balance is destroyed more union tone is necessary. With the growth in importance of the pitch line, the whole structure is too loud, and the upper partials pull away from the union. Then let us soften the upper tones which cannot properly join with the union. All this has taken years—but the revolution is complete. The balance is thinking of the union outwards instead of the whole tone representing quality. In place of a series of tones related to a complex whole, we have a union (and octave) tone, and a few upper partials, a few weak, upper partials. The tone is strong, thick, compelling. The clarity and restraint of the

The war has put a stop to organ building, but, even though the factories are busy with war work, they will eventually be able to return to organ building and make a fresh start. The new start involves a new point of view. The war interim makes it clear that organ building

It is not possible for all of us to have examples of this new American music in our churches. The new music is not a simple matter of organ building, mutations, or even two-foot stops. Even if you org, it does not possess a two-foot stop, then understanding of these two points is necessary. The first point is that the colors out of those stops you know well. Try the string and four-five flute only with a super-octave couplet. Use the super couplet on all the four foot stops. The second point is to employ much less eight-foot than you would normally use. Do not use flutes with diapasons unless in very rare cases. The third point is to have some particular reason for doing so. The fourth point is to use various ranges, using samples of music of varying texture and speed. Somewhere, if you are alert, you may find a new effect. If it is musically sound, make it and immediately use it after another.

(Continued from Page 566)

Another popular program which seems to have clicked with the Nation's listeners is *Music by Warrington* heard Mondays from 12:05 to 12:30 A.M. EWT, Columbia Network. This show, which originates in Philadelphia, gives classical treatment to the melodies of contemporary popular songs. Johnny Warrington, who is a composer as well as a conductor, presents some of his own pieces along with his special arrangements of others. A former member of a popular band at Duke University, Johnny Warrington left college to go barnstorming across the country.

(Continued from Page 565)

chromatic lines of the music. *Lohengrin* is far too mature for its own good, and much of the same thing can be said about *Flaga-Elisa*. In the earlier part of the score there is not the requisite womanly tenderness that others bring to the part; only in the latter part of the scene, when the extremity of Elsa's terror is reached, does Flagstad show her vocal majesty. The conducting of Edwin McArthur is based on soliditude for the singers. The record is by Columbia.

Ex-Dean of the Pennsylvania Chapter of the A. G. C.

A. We suggest that instead of the Trump stop you install an Open Diapason stop, since it would be more valuable as an accompanying stop for your choir work. You would have

vania Chapter of the A. G. O.

Q I would like to obtain the names of manufacturers who build instruments which contain a radio amplifier and loud speaker to amplify the sound.—J. L. T.

A. There is quite a list of these manufacturers, but we are sending you, by mail, names of some of the firms doing that kind of work in your part of the country.

H WITH MUSIC."

Technical Training of the String Orchestra

(Continued from Page 577)

entrance on an off-beat in rapid tempo.

The Vibrato

The vibrato being an essential ingredient of an eloquent tone, the conductor must see that it is used uninterruptedly in all melodic passages. Special attention to the vibrato is necessary in two types of non-melodic playing: (a) isolated accompanying notes, such as quarter notes on the first and third beats in common time; (b) occasional longer notes in otherwise rapid passages. If no vibrato is used on such notes, the passages in which they occur will inevitably lack life and motion, no matter how well they may be played in all other respects. Essentially it is the vibrato to good tone quality, phrases are occasionally to be met with where the absence of it is extremely effective. Vibrato playing by a body of strings gives a tone color which cannot be duplicated by any other means. Its effect, however, is decidedly in inverse proportion to its use. A noteworthy example of music in which this "white tone" may well be used is the first phrase of Moszkowski's "Prelude and Fugue in E minor."

Pizzicato

Most young players need instruction in the proper way of playing pizzicato. As a pizzicato passage can be very effective—or otherwise—according to the way it is played, the conductor is well advised to give a talking explanation of the necessary technique. He must explain that the string is plucked, not with the extreme tip of the finger, but with the fleshy part immediately behind the tip, and that each note should have a quick vibrato if the tempo is slow enough to allow it. For a very soft pizzicato, the string should be plucked three or four inches down the fingerboard; for a forte passage, it should be plucked just beyond the end of the fingerboard; for a crescendo or a diminuendo, the plucking finger should move up or down between these two points. Passages calling for this technique occur in the fourth of Arensky's "Variations on a Theme by Tchaikovsky."

Occurring frequently in string orchestra music are passages of synopetized repeated notes. These must be much more clearly articulated by the players of a section than if they were played by a single instrument. Each note should start with a very slight accent, or be somewhat separated from the next note. If one of these methods is not adopted, the synopetization will not be felt, and the effect will be that of a sustained note waveringly held.

Placidissimo staccato notes at a moderate or fairly rapid tempo—such as occur in Mozart's "Eine Kleine Nachtmusik" and in the last movement of the "Orchestra-Quartet in F major," by Stamitz—may present difficulties for an inexperienced orchestra. At first, the players will certainly use too much bow. The conductor must explain that the bow merely taps the string, absolutely no length of stroke being taken. The orchestra may not learn this technique easily, but the inimitable effect is worth all the time spent on acquiring it.

One minute of example is worth five minutes of explanation and description. The conductor, if he is a violinist, should therefore make a practice of demonstrating, as often as necessary, the exact effect he is trying to obtain from the orchestra, and the best technique for producing it. Whether it be an attack, a near-bridge placidissimo, or some question of rhythmic precision, he should take up his concertmaster's violin and show just how he wishes the passage to be performed. If, by chance, he is not a violinist, let us hope that his concertmaster or first violoncellist can illustrate the point for him. In addition to saving valuable time, this approach will give greater interest to the rehearsals and will also enable the players to learn

many things of which they were previously unaware. Making the most of rehearsal time is a problem for all conductors, a problem that each will solve according to his temperament and experience. There is, however, one seemingly insignificant but actually most valuable aid of which all conductors want accents, crescendo or diminuendo, or nuances of expression, or rubato that are marked down as he calls for them, he will be saved much needless repetition in later rehearsals. He should, therefore, make it a real point that the players bring pencils to rehearsal, conditioning them to believe that pencils are as important as bows.

Conducting an orchestra, whether it be symphonic or string, calls for an unceasing flow of imagination and nervous energy. The conductor must be surcharged with enthusiasm, so be inspired with a similar enthusiasm; the motions of his stick must be clear and incisive, the gestures of his left hand indicative of the changing expression of the music; his oral directions must be concise, imperative, and pungent—a far-fetched simile often driving home a point with much more telling effect than minutes of detailed description. Above all, he must enjoy the work; if he does, the orchestra

almost certainly will.

It will be seen that the conductor of a student-amateur string orchestra, if he wishes to make the most of his opportunity, has a rather large job on his hands. He will have his worries—a shortage of viola or cello players, rehearsals sometimes thinly attended, illness of the concertmaster just before an important concert, and many other vexations—but in the end the satisfaction will greatly outweigh the "headaches"; and in the enthusiastic response of orchestra and audience he will find ample reward for all the energy and patience that have gone into his work.

The World of Music

(Continued from Page 553)

cago Music College in 1918 and in 1924 made his concert debut in New York. He appeared in Gruenberg's opera, "Emperor Jones" and also as *Amonio* in "Aida."

ALFRED LORENZ, violinist and assistant concertmaster of the Philadelphia Orchestra, died in Philadelphia on July 17. Mr. Lorenz, who died at the age of 65, was born in Halle, Saxony, and studied at the Royal Conservatory, Leipzig. He was a member of the Gewandhaus Orchestra of Leipzig for four years. He maintained a studio in Philadelphia and was on the faculty of the Temple University School of Music.

DR. FRANCIS L. YORK has accepted the position as Dean at the Detroit Conservatory.

"THE MERRY WIDOW" operetta had a spectacular revival on August 4 by the New Opera Company, of New York City, under the musical directorship of Robert Stolz, who conducted the premiere in Vienna in 1898. Many of the American singers are in the chorus and are filling the lesser roles, with Jan Klepura, the Polish tenor, and his wife, Maria Eggerth, singing the principal parts.

HARRY C. BANKS, JR., composer, organist, conductor, who for the past twenty-five years has been organist and instructor of piano at Grand College, Philadelphia, has been appointed director of vocal music of the college. Mr. Banks is an associate of the American Guild of Organists, former dean of the Pennsylvania Chapter, and recently was elected president of the American Organ Players' Club of Philadelphia. He is choirmaster of the Church of St. Luke and the Epiphany and former conductor of the Choral Art Society, of Philadelphia.

MRS. CHANDLER STARK, a musical pioneer in the Middle West, founder in 1884 of the Rockford (Ill.) Mendelssohn Club, and distinguished patron of the arts, died in Rockford on June 23, in her eighty-ninth year. For over thirty years she had been a vital force in her community and gave valuable advice and very often practical assistance to struggling young artists. As president of the Mendelssohn Club she was in contact with famous artists and all felt the influence of her wonderful personality.

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VIOLIN QUESTIONS

Answered by ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

Ave Sordino
H. D. Sordino, Ave Sordino means with a mute (plural, sordini). Sordino Sordino, means without the mute.

Bolero
B. B.—The word bolero (Spanish) is the name of a Spanish national dance in three-four time, in rapid tempo, in which the dancer accompanies his steps with beatings. The literature of the violin is full of compositions of this character, many of which are intended for concert use only.

Labels Again
C. B.—The labels in your violins are correctly worded. The one Stradivarius and the other a Giovanni Grancino, but whether the violins, or either of them, are genuine I cannot say without seeing them. You will have to send them to an expert to find out. Stradivarius was the world's greatest violin maker, and Grancino had a great reputation also. Stradivarius worked in Cremona (Italy) and Grancino in Milan (an Italian city). Violins by Stradivarius often have been described here, as it is not necessary to name them again. An authority says of Grancino violins: "The tone of his violins is strong, solid and full, the grain is in pretty wide."

Violins by both Stradivarius and Grancino have been widely celebrated, and only a good expert can tell whether the violins are genuine or imitations. You would have to send him the instruments. I do not know what he would charge you for this work.

About Blaisch
D. P.—A correspondent of THE ETUDE supplies the following about Blaisch, a violin maker you inquired about: "Leandro Blaisch, Milan, Italy. Born, 1864, died 1914. A pupil of Antonio Stradivarius. He was a very good violinist. He died in his 50th year. He was the varnish used by Stradivari. He had two sons: Carlo, in Florence, and Andrea, in Milan, both Italian cities. The original house is still in existence under the direction of Giacomo, the son of Leandro Blaisch, the grandsons of Leandro, Sr."

The Maker Villume
P. M. M.—The latest dictionary of old violins is called "Know Your Violins" and contains, in the first section, a list of more than five hundred known European violins with short descriptions of their work, the present-day value of their instruments, and the essential facts about each maker. It is a book of great interest to the player. A good book maker can give you a good idea of the different makers. The second section of the book lists approximately 100 of the best and most famous violins in all parts of America. A chapter on the selection and care of the instrument is included, and should be of great assistance to the player. A good book maker can give you a good idea of the different makers. The second section of the book lists approximately 100 of the best and most famous violins in all parts of America. A chapter on the selection and care of the instrument is included, and should be of great assistance to the player. A good book maker can give you a good idea of the different makers.

Violins, 1788-1875, was considered, next to Niccolò Lupot, the greatest of French makers. When he began to make new instruments. When he found that these were selling very cheaply, he began to make new instruments. When he found that these were selling very cheaply, he began to make new instruments. When he found that these were selling very cheaply, he began to make new instruments.

In the latter part of his career, after his financial troubles were overcome, he always put his own labels in these imitation old instruments, and at this time began the most prominent

period of his life. Through his acquaintance with Tullio, one of the greatest collectors of old violins, Villume became one of the most reliable consignors of Italian instruments. Through his acquaintance with Savari, the world-famous "acousticist," he became a most accurate but also a scientific violin maker. The result was the grand, resonant tone of his violins. He made 3,000 of them. The market prices of genuine Villume violins run into thousands of dollars. Villume was also the inventor of a musical novelty called the "Cetiviano," which was four notes lower than the ordinary double bass. 4. Johann Baptist (John the Baptist) Schellacher, who carried on his work at Budapest, made a large number of violins, which are of moderate value and excellence. One expert characterizes his violins as "very fine, flat violins." I have no doubt that a skillful restorer could restore the "hole" of your Schweitzer violin where a mouse has nibbled at it.

The Vibrato
M. B.—The vibrato is one of the chief beauties of violin playing. Without it, violin playing would be as tedious as jam without sugar. The first thing to be learned, theoretically, how it should be done. In explaining this to the pupil, care must be taken that he understands it perfectly. A finger is placed on the string, and the hand is moved from the motion which causes the tone to assume a pitch slightly higher and lower than the basic pitch. The motion of giving the tone a deep expression, and a romantic beauty all its own.

The hand must be somewhat slow in grasping the motion required for the vibrato, the teacher should hold the hand and fingers and guide them in the motions required for the vibrato. This is soon controlled, and the pupil acquires the to and fro motion required for the vibrato. The thumb and finger of the left hand must not hold the neck too tight, and the to and fro motion of the hand must be lightly done, and very evenly.

The Strad Magazine
C. B. R.—"The Strad Magazine," a monthly journal for professionals and amateurs of all string instruments played with the bow, publishes the announcements of Sam Applebaum, 45 Ingraham Place, Newark, New Jersey, as its American editor. Mr. Applebaum is a graduate of the Juillard School of Music and a former pupil of Professor George Antheil. America's outstanding contributions in the field of music, records, and the playing of musical instruments. The "Strad" magazine has been published in London, England, for over fifty years and has a world circulation. In the future it will give special attention to the affairs of American players of string instruments in America. Its publishers recognize the fact that America offers the greatest field for musicians.

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Guayaberos Go For Symphony

by Dorothy Glazer

IN THE VILLAGE of Shaaq live the Guayabero Indians, at the headwaters of the Amazon River in South America. These are pure-blooded Indians, practically unknown, and most of them have never seen a white man.

Baron Hermann Von Waldge, an explorer, recently made anthropological and ethnological studies of these local and ethnological studies of these and other tribes of Indians. He says that these South American Indians prefer classical music to jazz, and his short-wave radio receiving set, which the Indians had never seen before, was valuable equipment in proving it. When the explorer decided to make this experiment, which he believes was the first of its kind, he did so because he felt that preference in music is often an indication of the nature of a people, and that through music he would be able to draw a fairly accurate psychological picture of the Indian tribes.

When the beautiful strains of Cesar Franck's "D-Minor Symphony" were heard the Indians sat spell-bound, not even moving a muscle, while he roared with that magnificent music. And then came Rachmaninoff's "Piano Concerto No. 2," and the Indians still sat silently, listening with deep admiration. Presently the type of the music changed, and a swing-band pounded out its characteristic rhythm. The Guayaberos grew restless, beginning to mutter among themselves. And then they made one word definitely clear: "Caminá!"—Astonishing, yes. For the word means "ugly." Had not we always thought that jazz was the primitive's natural love?

An Astonishing Revelation

In the language of the Guayabero tribe, "caminá" means "beautiful," and "caminá" means "ugly." Baron Waldge reports that to these primitives, the music of Tschakovsky, Rachmaninoff, Beethoven, and so on, is "pechamila," but "caminá" is the word for modern jazz.

The explorer was naturally astonished, that first night in the jungle hut and refused to be satisfied with one experiment. Night after night he repeated it, with always the same results. He decided to experiment with another tribe. The Guayabero's sorcerer offered his own complete paraphernalia in exchange for the Baron's little radio, but the deal was not made. The explorer, radio in hand, went on to nearly a dozen other groups. The primitive Indians refused to recognize the jazz as music, but whenever their white visitor

could connect with a symphonic composition, "they felt it, they lived it, they wanted to hear it again and again and were impressed to an incredible degree."

Von Waldge's short-wave experiments led him to three points on the effect of present-day civilization on the primitive man. "The more primitive the tribe, the greater its love for symphonic music and its disgust for modern dance music; the less primitive the tribe, the greater its indifference toward classical music; the tribe having a long established contact with our civilization showed a definite preference for our dance music."

And the explorer was on to say that the explanation for these particular likes and dislikes is obvious, if we understand the environment in which these men live.

A Sudden Change

"The white invasion has suddenly stopped the development of the Indian's culture, introduced him to the inferiority complex and made him dependent on the white man, and his age-old customs. These groups have been forced to change their entire philosophy of life, or rather have abandoned any philosophy at all. We can thus understand why they dislike emotional classical compositions and just try to find an outlet for their misfortune in the crazy whirling of modern dance music."

The explorer had this to say about the Indian as yet untouched by the white man's culture. "All his actions bear the heavy mark of sadness. But sadness does not necessarily mean that the Indian is unhappy. I have reason to believe that the Indian is happier, perhaps, than a great majority of our society . . . sitting around a fire in his native hut, listening to the long stories of his elders as a free man."

"The primitive Indian cannot conceive of music not in proportion to his religious ideas and his own tribal life. His music is practically all of minors and flats. It is rhythmic, of course, but every one of its notes portrays that idea of 'Weltschmerz' that rests upon the jungle. There is little of the Indian of the South American jungle to change his natural inclination toward melancholy."

This quality of sadness in the primitive Indian, the simplicity and the majesty of his life, are the underlying factors in his love for the dynamic and melancholy music of the great symphonic composers which he calls "pechamila."



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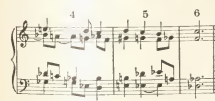
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Why Don't You Like Modern Music?

(Continued from Page 579)

Example 4 differs but little from Example 3, except that the harmonic progressions are perhaps a little less related, and as a result, possibly more difficult for the ear to follow at first.



expect to find anything but bewildering when he first hears music of this type.

Play this example over as many times as you did Ex. 3, and notice whether it becomes less difficult to follow than it did at first. It is quite possible that even half a dozen repetitions will still find your ear unable to grasp the admittedly unrelated series of dissonant chords.

Some Elude readers after playing the fourth example, may exclaim in the slang of the day: "So what?" and wonder whether such elaboration does anything more than veil the melody with curious and unmelodious harmonies; others, upon understanding the importance of aural conditioning, may anticipate the appreciation which the composer of modern music naturally is seeking to find.

Does Your Musical Memory Function?

(Continued from Page 572)

The reader will notice that the first and concluding chords are not even chords of C major, a defiance of musical convention which serves to give the listener even less a sense of key—that is, a feeling that the music is in any certain key—than he felt in the third example. The only sense of key in Ex. 4 is visual, not aural. We see the signature is that of C major, although it could also be that of A minor. The notes of the melody are unchanged and therefore have presumably contributed in themselves to a key change. Yet the first chord is neither C major nor A minor, and nowhere in the example do we find a preponderance of chords related to either C major or A minor. The truth is that the example is practically keyless. There is no apparent key established. This is a characteristic of modern music that certainly does not lend to its easier appreciation. Naturally if there is no particular key in the composer's mind, the listener cannot

concentration upon the original image or notes to be memorized is the principal factor in the process of memorizing. It is not unusual to meet people who have played the same work over and over again and yet are unable to reproduce even part of it from memory. The reason is that they have not actively studied the work. But literally have dawdled through it. We remember whatever makes an exceedingly intense impression upon our minds. You may pass down the street and see a pet animal killed by an automobile. It makes such an impression that you cannot get it out of your mind. The same way you may hear over the radio that one thousand Japanese soldiers have been killed in China, and the news makes so little impression upon you that it is forgotten in a few moments. Thus, in memorizing a measure of music, if your attention

This one's going to hurt!

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Part of the cost must be paid in cash . . . this September. And that's going to hurt, too!

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Sure—it's going to hurt. It's going to take more than spare cash this time—more than just money that might have gone for fun. It's going to take money you have tucked away. It's going to take part of the money we've been living on—money that might have meant extra shoes or clothes or food! Money that might have gone for anything that we can get along without!

Sure—it'll be tough to dig up that extra money. But we've got to do it—and we will.

We'll do it partly because of the look that would come over the faces of our fighting men if we should fail. We'll do it partly because the cheapest, easiest way out of this whole rotten business is for everybody to chip in all he can and help end it quick. We'll do it partly because there's no finer, safer investment in the world today than a U. S. War Bond.

But mostly, we'll do it because America is right smack in the middle of the biggest, deadliest, dirtiest war in history. And we're Americans.

Back the attack with War Bonds

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is fixed sharply upon that measure and upon nothing else in life, the image will be retained far longer than if you had played casually through the measure a dozen times. You probably have heard of the great pianist who was traveling to a distant city to give a recital. (The story has been attached to a dozen different pianists, notably Hans von Bülow.) As he boarded the train, the young composer gave him a work that he had just written. During the journey the pianist studied the notes carefully. He had no instrument and

could only look at the composition. Yet, when he reached his destination he was able to mount the concert platform and play the composition from memory. Although this man never actually had heard the music before playing it, every musician knows that when he heard the sounds for the first time, they were not new to him. His imagination had reproduced the sound while his eyes were studying the score, and he probably had imagined every move he was to make on the keyboard. He did this, remember, despite the distraction

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Claude Debussy, French Patriot

(Continued from Page 559)

decidedly the City of Light? Where could its unique spirit be duplicated? He was exhilarated as he strolled once more along those broad avenues, those parks filled with greenery and gorgeous flowers. He felt happy among his own people, and proud to be a Frenchman.

When Debussy reached the heights of fame he was often called to foreign lands to direct or play his own works. Thus he went to England, Italy, Belgium, Austria, Hungary and Holland, despite his limitations in the art of conducting and the first symptoms of illness which began to creep upon him. He felt that by accepting such invitations he would promote the artistic prestige of his country. One of his last visits was to Russia. For a number of years, Serge Koussevitzky had tried to persuade him to come as guest conductor of his orchestra. Debussy finally consented. He spent several enjoyable days in Leningrad (then St. Petersburg), and declared the orchestra "purely admirable." The concert was repeated in Moscow, the great city known for its friendliness to art. Before leaving he was presented with a testimonial signed by twenty-five of the leading Russian musicians: "For a long time we looked forward to the joy which would be ours when, in your company, we could penetrate the captivating charm of your music. Our dream has finally come true. The days spent with you will never be erased from our memory and they will dwell within us as the kindling of a light which will shine everlastingly upon our musical careers." "It was a real triumph for France," Debussy commented upon his return.

nostalgic, and melancholy *Berceuse héroïque* in homage to Albert I, the Soldier-King. Several other works followed: a suite for two pianos, "In black and white," introducing the *Luther Choral* and the *Marsellaise*; three short sonatas for various instruments, renewing the tradition of the eighteenth century. For these sonatas, first of a series of six interrupted by his death, he selected a new type of presentation with special emphasis upon nationalism; the lettering was in authentic eighteenth century style, with a florid vignette in the corner, and the music was "composed by Claude Debussy, musician in France, for sale at the house of Durand and Son, located at No. 4 Place de la Madeleine, near the Grands Boulevards."

Debussy also completed a revision of Chopin's works for Durand, to take the place of German editions which heretofore had been almost exclusively "Good news," he said, "I have just finished my revision, and I'm sure it can stand the examination of the 'Doktors,' even if they put on their unfriendly super-goggles!"

On another occasion he expressed himself as follows: "I must not re-lapse into the poor condition of health I was in recently. I want to prove that even a hundred million enemies can never destroy the culture of our France. My thoughts go out to our heroic youths, moved down day after day on the battle fields. Every note I write is offered to them in fervent homage."

Alas, nothing could be done against impossible odds. Soon the disease, which had been rampant for eight years, broke out with unrestrained violence. In spite of it, Claude still found enough strength to write two last works. One of these was a song, *Christmas Carol for Homeless Children*. The words were his own, inspired by his immense, simple, and naive patriotism:

"We have no more houses, enemies have taken all. . . Took all, even took our little bed! When they burned the school and our own teacher too; and they burned the church and Mister Jesus Christ; yes, even burned the poor old beggar lying there. 'Tis true, Papa's in the battle. Poor Mama is no more! Died before she saw all. What is there to do, now? Jesus! Little Jesus! Keep away from them, keep away from them. O punish them! Avenge every child of France, the little Belgians, the little Serbians, and the little Polish children too. If no others we forget, O punish them. No Noël Noël O no. . . we want no toys. But oh, Dear Father, give us

our daily bread. Jesus! . . . O hear us now: We have no more little world in shoes. Ah, please give victory to the children of France!" (Adaptation by Evangeline Lehman.)

It is generally conceded that an artistic career seldom brings earthly rewards, and that most composers reach fame only after death. Debussy was an exception to this rule; but although the latter part of his life brought him great recognition, it was only a fraction of the glory that was to come. Similarly, while the fervent patriot qualified himself "musician français" and wanted these words as an epitaph on his simple grave, the French people bestowed upon him a supreme posthumous honor: they called him "Claude de France."

The Three T's

(Continued from Page 570)

the student of music, and the artist, are led to believe that there are specialized departments in music, just as there are special departments in medicine from which a doctor may acquire knowledge after having studied the general principles of medicine. After giving this matter considerable thought, I am convinced that specialization can be productive only in the field of science. In the field of music, one must indulge in a large radius of musical activity to promote the development of first-class musical artists. Science, roughly speaking, is a matter of the cold brain, while music is a matter of emotion and the brain. If the musician is compelled to limit his activities to just one department of music, the freshness of his emotional approach will surely suffer. Instead, the musical artist should work in an unlimited field.

To speak of my own specific profession, which is conducting, I have found to my amazement that there are strong feelings against the combined talent for symphonic and operatic conducting in the same person. I have found to my greater amazement, very strong feelings against operatic conductors overstepping the boundaries of their national origin in conducting operatic works. An Italian must stick to Italian opera; a German to German opera. This system has remained from the days when large operatic groups were imported to the United States from Europe and especially engaged to perform the great masterpieces of their homeland. Because of the present war, this system has ceased to function, but even without the war it showed so many defects that its complete breakdown was only a matter of time. An obvious conclusion would be that, with its continuation, the American musician and artist would

be barred from performing all the European classical composers. This answers the question as to why national limitation could not be continued but must be rejected.

It is inevitable that even the best musician will interpret some works better than others, because some will be closer to his heart and to his temperament than others. It is the development of a musician to be typed and confined to a small repertoire. Once a talent has been recognized as such, its development should be followed with care and insistence, and it should be encouraged to study and perform as many diversified works as possible. If a pianist shows in the early stage of his development a special understanding of Debussy and the Impressionist School, he should also be made to acquire a good knowledge of Bach and the Classical School. Only through variety can the greatest development be assured and style specialization be avoided.

When I play Chopin on the piano there are moments when I feel very close to the score of Wagner's "Tristan and Isolde"; and when I play Bach I feel the nearness of Wagner's "Meistersinger," while Mendelssohn paves the way to Richard Strauss. You may want to conduct Wagner, but do not fail to study Chopin, or there will be much that you will miss in "Tristan."

Modern Violin Instruction for Children

by J. W. Huff

ALMOST all children are potential musicians in some respect and should be given the privilege of studying music; for the opportunities are many, no matter how slim the purse, and every parent should take advantage of them.

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(Continued on Page 624)

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"FORWARD MARCH WITH MUSIC"

THE ETUDE

SEPTEMBER, 1943

"FORWARD MARCH WITH MUSIC"

food at a musical luncheon. Each plate is 8 1/2" in diameter and has imprinted upon it in sepia, the bust of one of eight master composers. The complete set may be had for 7 new Etude subscriptions or one plate of your choice for one new subscription.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—In these columns each month, except in September when they are included in the Fall Bargain Offers of the THEODORE PRESSER CO., there are presented Advance of Publication offerings of forthcoming new music publications in book form. There are six publications which were included in the Advance of Publication Offers presented in these columns last month on which the Advance of Publication Offers this month are withdrawn. These six publications are as follows:

Album of Favorite First Position Pieces—For Viola and Piano
Child of Bethlehem—Christmas Cantata for S.A.B....Stairs-Simonton
Child's Czerny.....Arnold
First Ensemble Album.....Monger
Singing Children of the Sun.....

Liturgical
Tidings of Joy—Christmas Cantata for Mixed Voices.....Stairs
Four of the foregoing publications are included in the Presser Fall Bargain Offers advertised elsewhere in this issue. The two seasonal cantatas are now placed on the market at their regular price. The choirmasters interested in wisely preparing well in advance for the choir's contribution to the special music portion of Christmas services will find these cantatas especially worthy of note.

The Child of Bethlehem, a Christmas cantata for three-part mixed voices (S., A., T.) and two-part treble voices (S., A.), by Louis E. Stairs, arranged by Chas. Simonton. will be a big help to choirmasters depending upon intermediate choirs or senior choirs which are somewhat short of men's voices because of war conditions. It also is a cantata which may be used by young ladies since the battlement is an old libretto part to the cantata, and in these arrangements make an effective offering in the two-part rendition. This cantata has enjoyed great success in its original form for four-part mixed voices, and in this new arrangement for either three-part mixed voices or two-part treble voices the choirmaster has available a moderate length Christmas cantata with music that has proved its appeal to choirs and congregations. Choirmasters may obtain a single copy of this cantata charged to them "On Approval" giving them the opportunity of examining it, and if desired, returning the "On Approval" copy for full credit. Price, 60 cents.

Tidings of Joy, Christmas cantata for solo and choir of mixed voices (S.A.T.B.) by Louis E. Stairs. is a brand new cantata vehicle for the average church choir's carrying through an impressive and enjoyable musical portion of a special Christmas service. This cantata has been rendered in just about 40 minutes, and there are grateful solos for soprano, alto, tenor, baritone, and base voices. These solos are not difficult and the average soloist or professional church choir soloist will find them easy to handle. If desired, of course, fewer solo voices can handle the numbers. This is a very bright and joyous, yet reverent, musical setting of the birth of the Christ Child, and gives promise of being one of the best-

liked of the very successful cantatas which Miss Stairs has produced for volunteer choirs. The same examination privileges mentioned above will be granted cheerfully to any choirmaster interested in obtaining a copy of this cantata "On Approval." Price, 60 cents.

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Next Month



Forecast for October, 1943

SIXTY YEARS YOUNG!

Nest month, The Etude celebrates its sixtieth birthday, and we are marking this occasion with one of the finest issues ever planned. Judging from the flood of enthusiastic letters we have recently been receiving, one might think that The Etude was a brand-new magazine, born this year, and a delightful surprise to our readers. Here are some of October's features.

LILY PONS AT HER ZENITH
Lily Pons, the world's outstanding prima donna, has recently appeared in her outdoor, gives very practical advice in a rare article, "Practical Vocal Study."

MR. JEFFERSON—MUSICIAN
If you have been under the impression that Thomas Jefferson's musical taste was that of a country fiddler, you will enjoy Helen Bullock's article, "Jefferson—Musical Taste." It is a very competent and comprehensive attitude to the musical tastes of the father of our country. This article is partly in commemoration of the two-hundredth anniversary of the birth of the "author of the Declaration of Independence."

HEALING CHILDREN WITH MUSIC
Great hospitals in our American cities are turning more and more to music as an important factor in the treatment of various diseases of children. Mr. Doron K. Antrien gives an interesting article which will interest readers of The Etude.

LAST OF THE LIZZY VIRTUOSI
SCHOOL SPEAKS
Morris Rosenthal, last of the great pianists of the first generation, is the subject of an article that you will want to preserve, may you say, for posterity. It is his "Eighty Years of Musical Triumph."

MUSIC IN THE STREETS OF CATHAY
Laura Helen Coupland, American teacher of the piano in Shanghai, China, tells us what a surprising thing it is to find in this city of 10,000,000 people, a music scene of the highest quality. This article is full of color and human interest.

FAURE AND FAURE
Gabriel F. Faure (1845-1924) is rapidly being recognized as one of the greatest musicians in the history of France (1845-1924) was one of the greatest composers of the late 19th and early 20th centuries. This article is full of color and human interest.

Letters from Etude Friends

More About "Ton-Y-Bot"

To Mr. Etude:
The account of the Welsh tune, "Ton-Y-Bot," as related by Benjamin Hadly, Jr., in the May issue, does not seem to me the story I heard a thousand and one times while resident in Wales. I am inclined to think what was told me is more than likely the correct story, and if anyone can contradict what was told me on a windy day, he will get the same result.
A shepherd, watching his flock of sheep, was intruded with the hum of the wind in the mouth of a bottle. It not alone required a quality melody, but the melody itself was audible to him. Like most Welshmen, he was able to write the melody, and then made it known to the world. It caught with the public, and became popular as a hymn tune.
Mr. Hadly may be sincere in relating his account, but it sounds rather much of the kind I know. I know Welshmen are agreed the account is given in a very correct way, and it is fit and proper you give your readers this version. I read, write and speak the Welsh language fairly well, was often a competitor at the many local singing contests, and I have lived some time in Wales, and apart from being an occasional writer of music, I have more than a little to the constructive criticism of the audience at these singing contests. As a matter of regret to me that citizenship offers are not as frequent here as over there.

ERIC L. ARMSTRONG,
Nova Scotia.

A Tuning Help for Young Violinists

To THE ETUDE:
I would like to offer a suggestion to teachers of young violin students, which I feel is helpful. Teachers soon realize what a difficult and often discouraging task it is to get a youngster to the point where he can tune the strings himself. How often do we see cases where a child has studied several years and still cannot tune. I have found that the best way to teach the child to tune is to let him tune the strings himself. How often do we see cases where a child has studied several years and still cannot tune. I have found that the best way to teach the child to tune is to let him tune the strings himself. How often do we see cases where a child has studied several years and still cannot tune. I have found that the best way to teach the child to tune is to let him tune the strings himself.

I have found it a good idea to have another violinist stand with the pupil, can practice the tuning. The tuning of the violin is done and his own instrument is not affected.
NINETEEN FILLERS OFFERS.

Gasping for Gas

Music teachers west of the Alleghenies have little idea of the complication caused by wartime restrictions in gasoline on the eastern seaboard. Patriotic citizens are gladly making sacrifices and the authorities are endeavoring to make as liberal allowances as possible, where reasonable is served, and the individual's livelihood is concerned.

A typical letter received by THE ETUDE, from a teacher in Massachusetts follows:

Editor of THE ETUDE:
I have been teaching fifteen years and have forty-five pupils. As this is a semi-rural district, I teach them at their homes and my only possible means of reaching them is by means of automobile. It would be impossible to maintain a studio because the pupils live in three different communities and many are too young to travel, and parents haven't enough gas for such transportation.
Their parents are complaining that music is valuable in holding up the morale of youth in these dreary days. I have read in THE ETUDE our President's fine statement of the value of music in such a time of crisis as this. I have also read the thirty remarkable statements from Senators, Governors, college presidents and great American leaders endorsing this attitude emphatically. I also have read in THE ETUDE how the need for music in England has expanded musical activities 20% since 1939.

Now I have no idea that my government desires to make it impossible for me to continue to work which so many leading citizens consider vital at this time, nor do I think that there is any ruthless plan to prevent me from earning a livelihood, but I do think that musicians everywhere should make clear to the local Gas Rationing Boards the fact they are making a valuable contribution in this national emergency.

Please send me at once a copy of your reprint of THE ETUDE page "Our President Speaks for Music" and the poster "Forward March With Music" which I desire to show to the Gas Rationing Board."
(signed) RAYMOND RANDUS.

Modern Violin Instruction

(Continued from Page 615)

position, are given the small beginners. Later on, when the time seems opportune, the other major scales may be taken up, eventually to be followed by the minor scales.

A blackboard is a necessity in every well-equipped violin studio, to help clarify the fact that the first four major sharp keys can be quickly and easily remembered by thinking of them as namesakes of the four violin strings—G, D, A and E. The first four major flat keys are F, B-flat, E-flat and A-flat.

Students of moderate means can now be successfully taught to play by the class system of instruction. These children, with the benefits derived from playing in public school orchestras, soon become promising musicians. As they grow older and show a desire to become soloists, the time will have arrived when instruction from a private teacher is advisable.

If a child puts away his violin after leaving the school orchestra, do not be discouraged. It has been found that many, in fact, the majority of these young folk, take up their music again after being without it for a few years.

Time and money have not been wasted if children stop playing as soon as they are allowed to do so. Young people grow up and have many and varied interests. They may seem to forget music, but the seeds that were sown when they were young will bear fruit. They will recall their youth and their memories and experiences will bring new desires and interests in the field of music.

Bruckner's Pianissimo by George Borg

During an orchestral rehearsal of the Scherzo of the "Ninth Symphony," Bruckner gave the signal to stop and reminded the first violins, "This passage is marked ppp, but you play ff. More piano please." The passage was repeated. Again Bruckner stopped. "It's still forte. Much softer!" Again the passage was repeated, and again Bruckner signaled to stop. "Gentlemen, more pianissimo. Hardly touch the strings." Once more it was repeated. At the passage in question, the violins lifted the bows and did not play at all. Bruckner, his eyes closed, with beaming expression, swinging to and fro above the orchestra: "That was beautiful gentlemen, thank you!"

7 things you should do to keep prices down!

If prices soar, this war will last longer, and we could all go broke when it's over. Uncle Sam is fighting hard to keep prices down. But he can't do it alone. It's up to you to battle against any and every rising price! To help win the war and keep it from being a hollow victory afterward—you must keep prices down. And here's how you can do it:



1. BUY ONLY WHAT YOU NEED
Don't buy a thing unless you cannot get along without it. Spending only on necessities makes them scarce and prices go up. So make everything you own last longer. "Use it up, wear it out, make it do, or do without."

2. PAY NO MORE THAN CEILING PRICES
If you do, you're party to a black market that boos prices. And if prices go up through the ceiling, your money will be worth less. Buy rationed goods only with stamps.

3. SUPPORT HIGHER TAXES
It's easier and cheaper to pay for the war as you go. And it's better to pay big taxes now—while you have the extra money to do it. Every dollar put into taxes means a dollar less to bid for scarce goods and boost prices.

4. PAY OFF OLD DEBTS
Paid-off debts make you independent now... and make your position a whole of a lot safer against the day you may be earning less. So pay off every cent you owe—and a making new debts as you'd avoid healing Hitler!



5. DON'T ASK MORE MONEY
In wages for yourself, or in prices for goods you have to sell. That puts prices up for the things you need. We're all in this war together—business men, farmers and workers. Increases come out of everybody's pocket—including yours.

6. SAVE FOR THE FUTURE
Money in the savings bank will come in handy for emergencies. And money in life insurance protects your family, protects you in old age. See that you're ready to meet any situation.

7. BUY WAR BONDS
and hold them. Buy as many as you can. Then cut corners to buy more. Bonds put money to work fighting the war instead of letting it move up prices. They mean safety for you tomorrow. And they'll help keep prices down today.

KEEP PRICES DOWN...

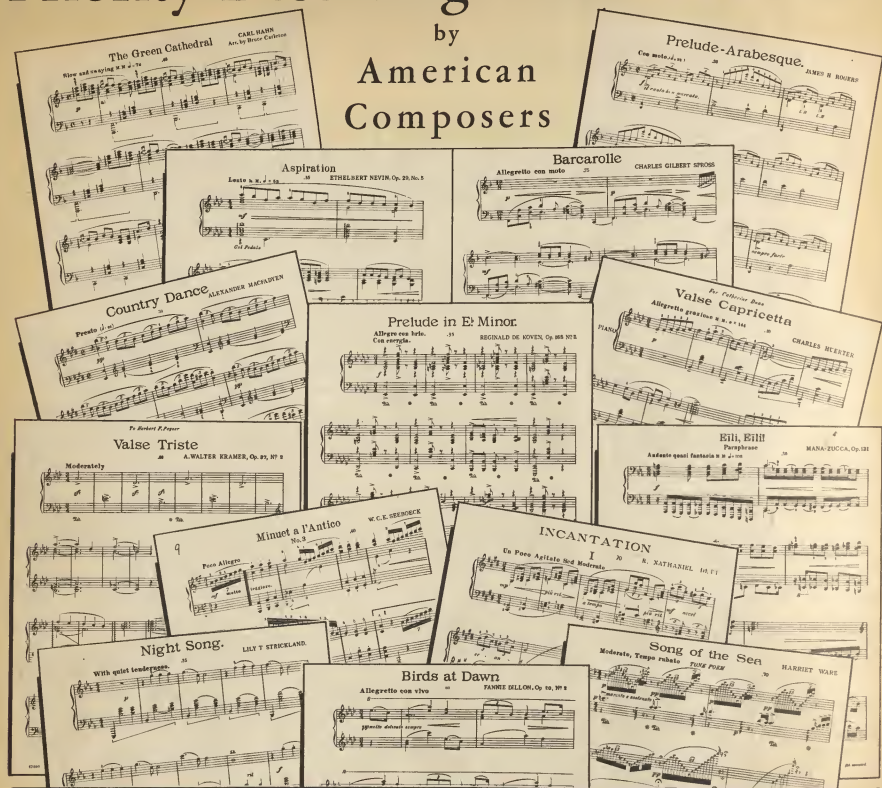
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